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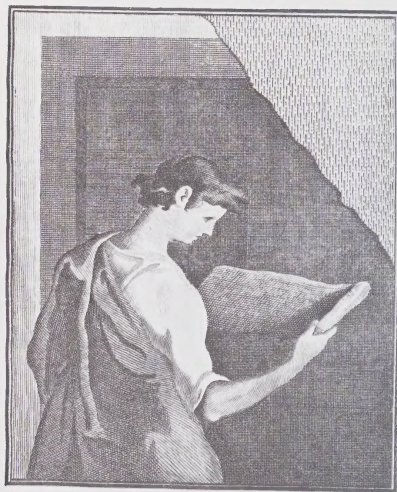


IPSWICH

T. GAINSBOROUGH, R.A.
1727-1788

BICENTENARY
MEMORIAL EXHIBITION
1927

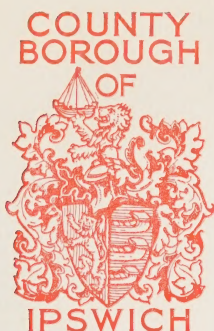
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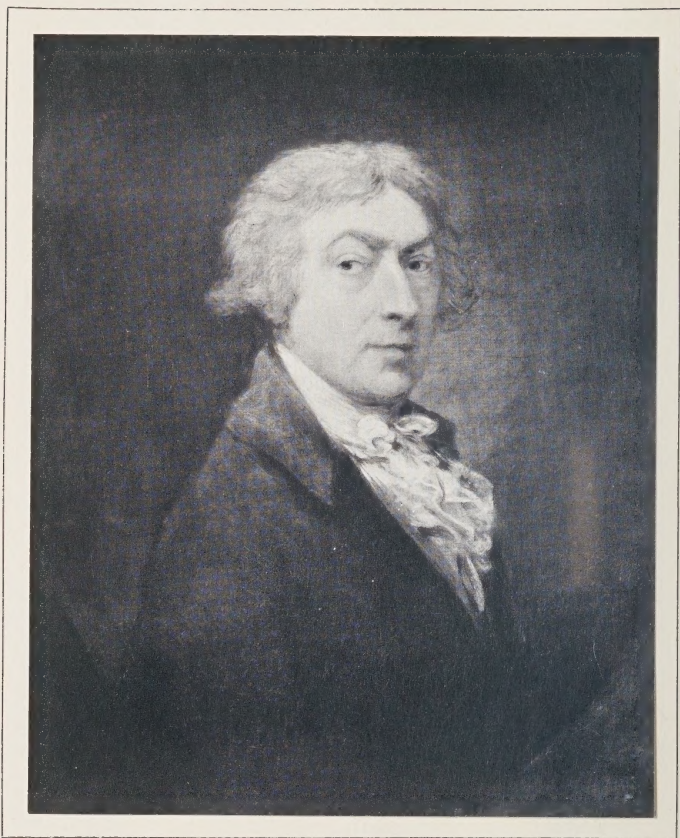
BICENTENARY MEMORIAL EXHIBITION
OF THOMAS GAINSBOROUGH, R.A.

ILLUSTRATING THE VARIOUS PERIODS
OF HIS WORK, ALSO THE WORK OF HIS
ANTECEDENTS AND CONTEMPORARIES
AND HIS INFLUENCE ON THE ART OF
HIS OWN AND LATER TIMES

ND
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UNDER THE AUSPICES OF
THE COUNCIL OF THE COUNTY BOROUGH OF IPSWICH,
OCTOBER 7th TO NOVEMBER 5th

IPSWICH MUSEUM, 1927.



PORTRAIT OF THE ARTIST.
Canvas 29" x 24½"

Thomas Gainsborough, R.A.
(1727—1788.)

Lent by the Royal Academy of Arts.

IPSWICH CORPORATION MUSEUM
HIGH STREET

THE
GAINSBOROUGH
MEMORIAL
EXHIBITION

PATRONESS H.M. THE QUEEN

"One of the most remarkable exhibitions ever held in
this country."

R. R. TATLOCK in the *Daily Telegraph*.

OCT. 7th to NOV. 5th

ADMISSION, including Tax :

Oct. 7th: 2 - 5 p.m.	2/6	5 - 9 p.m.	1/3
Oct. 8th: 10 a.m. - 5 p.m.	2/6	5 - 9 p.m.	1/3

WEEKDAYS: Oct. 10th to Nov. 5th.
10 a.m. - 5 p.m. 1/3 5 - 9 p.m. 6d.

SUNDAYS 2 - 5 p.m. 6d.

SEASON TICKETS 5/9

FOR IPSWICH NOTES, SEE OVER

MUSEUM PLACES OF INTEREST IN IPSWICH.

THE Borough of Ipswich is of ancient origin and retains much to interest visitors. Adjoining the Gainsborough Exhibition Gallery in High Street is the Corporation Museum containing important collections in natural history and archaeology. Here may be seen the "Moot Horn," said to have been presented to the burgesses by King John at the granting of the Town Charter in the year 1200. Christchurch Mansion, 1548 A.D., now a museum of furniture, pictures, and domestic antiquities, (open from 10 a.m. to dusk), stands in a fine manorial park reached from the Gainsborough Exhibition by High Street and Fomnereau Road, within ten minutes walk. Adjoining the main entrance to the park is St. Margaret's Church which has a magnificent double hammer beam roof. A walk down Northgate Street and Brook Street from St. Margaret's Plain takes the visitor past (on the right) Archdeacon Pykenham's gateway, 1471 A.D. The partly restored timber house at the corner of Oak Lane, was built by John Bennett, bladesmith, circa 1500, who is represented working at an anvil on the original carved corner-post.

At the Great White Horse Hotel, at the corner of Tavern Street (first right), Dickens placed the adventure of Mr. Pickwick with the lady of the curl-papers in the wrong bedroom.

In the Butter Market (second right) is the Ancient House, a magnificent example of the pargework plaster decoration and architectural wood-carving of the late seventeenth century. The very interesting interior may be inspected during business hours. Mr. Baliff Sparrowe entertained the Duke of York here on behalf of the Corporation in 1658.

Wolsey's Gate, a relic of the college founded in Ipswich by Cardinal Wolsey in 1528, can be reached by St. Stephen's Lane (next to the Ancient House), the Old Cattle Market, Silent Street and St. Peter's Street. The Church of St. Peter, close to Wolsey's Gate, contains one of the rare Tournai marble Norman fonts.

St. Mary Quay Church (by College Street) has a fine hammer beam roof, also the celebrated Flemish memorial brass to Thomas Pounder, 1525. From this point the adjacent Ipswich Docks may be inspected, or, by turning up Foundation Street, a fifteenth century corner post carved with the fox preaching to geese will be found at the junction with Lower Brook Street.

Other interesting old houses are to be found in Fore Street.

The present-day Ipswich has a population of 83,000, and is a busy commercial town and port. Its fine parks, museums, school of art and modern public library, its proximity to the picturesque Orwell and to the favourite seaside resort of Felixstowe offer many attractions to those selecting a place of residence or holiday. As a business centre, its fine shops are unexcelled in the Eastern Counties, and its manufactures in agricultural, electrical, hydraulic and other engineering appliances; fertilisers, clothing, tobacco and furniture, malting and milling products, are very extensive and widely known.

Ipswich, with its port, has direct rail connection with London (70 miles), Norwich (46 miles), Cambridge (50 miles), Bury St. Edmunds and Great Yarmouth. Boat trains are run from the London and North Eastern Railway continental steamers at Parkeston Quay through Ipswich to the Midlands, Liverpool and the North.

A few miles south of Ipswich is Constable's country, the beautiful valley of the Stour, immortalized in the pictures of *Flatford Mill*, *The Vale of Dedham*, *The Cornfield*, and other celebrated works. On the east side of Ipswich itself is Gainsborough's Lane, whose old oaks and hedge-banks, now preserved by the Corporation, furnished subjects for many studies during his sojourn in Ipswich.

GAINSBOROUGH BICENTENARY EXHIBITION, IPSWICH, 1927

Patroness :
HER MAJESTY THE QUEEN.

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TOWN HALL, IPSWICH.

It was felt through the county of Suffolk that the Bicentenary of the birth of Thomas Gainsborough should be worthily commemorated by a comprehensive exhibition illustrating his genius. The Ipswich Corporation Museum Committee, being directed by the Borough Council, set on foot the necessary arrangements, a special Committee was formed, and it was decided to entrust the organization of the art side of the exhibition to Mr. P. M. Turner. The present exhibition is the outcome of his efforts. The details of the undertaking have largely devolved upon Mr. Guy Maynard, Curator of the Ipswich Museum, and Mr. F. M. Cullum, his assistant, to whom our thanks are due for the excellent way in which they have carried out a particularly arduous task. Special thanks are also due to Mr. Geo. Rushton, principal of the Ipswich School of Arts and Crafts, and to Mr. R. G. Bennett, of the Museum Committee, for their valuable co-operation and advice on technical matters, and to Mr. H. Ogle for the indices. The thanks of the Committee are expressed to all those who have helped in the difficult task of bringing together this collection of works of art, particularly for the most valuable assistance rendered by Sir Charles Holmes, Mr. C. Gerald Agnew, Messrs. Thos. Agnew & Sons, Mr. Charles Carstairs and Messrs. M. Knoedler & Co.

Our thanks are also due to the guarantors who made the exhibition financially possible, to the generous lenders of pictures, who have deprived themselves of their treasured possessions for the education of the public, which include owners, not only in these Isles, but in America and France. Our gratitude is also due to the clerical staff who have worked with such zeal and untiring energy, and to those who by goodwill and hard work have rendered aid in innumerable directions.

Our deep gratitude is also due to Mr. R. R. Tatlock, who has so ungrudgingly placed his advice and counsel freely at our disposal and who has been good enough to revise the introductions to the various sections, to Mr. W. Roberts who has so ably compiled the catalogue and bibliography, and to Mr. Alfred Thornton for his general supervision.

A large sum of money has been involved in bringing this notable collection together, and it is hoped that the public, not only of Ipswich, but of East Anglia and the country in general, will support the exhibition whilst it remains open, and I express the hope that they will not only receive intense enjoyment from the unique gathering of works of art but also may be led to a still greater appreciation of the genius who was born in our midst.

C. E. TEMPEST,
Mayor of Ipswich.

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TO GAINSBOROUGH BICENTENARY MEMORIAL EXHIBITION, 1927

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Cobbold, Mrs. F. A. W.	2	2	0
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Cobbold, J. D., D.L.	100	0	0
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Mason, Herbert	10	0	0
Mason, Humphrey	5	0	0
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Maynard, Mrs. Guy	1	1	0
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29th September, 1927.

PREFACE.

BY R. R. TATLOCK.

IT may be appropriate enough that England's greatest landscape painter should have been born (or at any rate christened) in the leafy month of May. But from the point of view of our organising committee, the early summer, when so many are on holiday, would have been an awkward season in which to organise a great memorial exhibition. However, ambiguity as to the precise date of the artist's birth, so irritating to the biographer, at least enabled the organisers to choose the present very convenient month.

That having been settled, it was realised that there were at least two possible methods of organising an exhibition that would show us Gainsborough as he really was. An attempt could have been made simply to collect and display as many famous pictures by the great artist as possible. That would have been the orthodox and the easy way of celebrating this bicentenary. But such a scheme would have had this very serious disadvantage—it would have entirely failed to represent him in the environment in which he lived and worked.

Of course, if we were to imagine the exhibition gallery crowded only with people learned in the history of European art, with those whose studies are so complete as to enable them to see in the mind's eye the work of the painters who influenced Gainsborough or who were influenced by him, then such a plan might have been adequate. However, without forgetting that a Gainsborough Memorial Exhibition at Ipswich could not fail to attract numerous learned students of art, the organising committee frankly faced the fact that the average visitor probably would not be deeply versed either in Gainsborough's art or in the art of his time, at home and abroad. The whole scheme of the exhibition was accordingly thought out afresh.

In the end the organisers were tempted to take a very bold and unusual course. They decided to build up the exhibition on another and a far wider basis. They made up their minds to show Gainsborough not as an isolated figure (which he never was) but as a genius among fellow geniuses. The exhibition is organised on the basis of that great truth. Thus those who have not studied much or any art history have a unique opportunity of learning more about Gainsborough than many learned people have succeeded in discovering through prolonged reference to art galleries, photographs and books. If some of us whose profession it is to study art could only have seen a collection like

this twenty years ago, what long hours of labour, what weary journeys and what expense we might have saved.

Of course, if Gainsborough had been a second-rate painter, a wise committee would have shunned the application of so severe a test to the object of their admiration. Imagine mere Romneys in such a company as is gathered in the Ipswich Gallery ! But it is just the splendid presence of that company, and the fact that the Suffolk painter looks so well as a member of it, that verifies our conviction that Thomas Gainsborough, the Sudbury clothier's son, was one of the great geniuses of the modern world.

When I first looked upon this beautifully organised collection of pictures the thought immediately asserted itself, "How Gainsborough would have enjoyed it !" In that sense it is a far nobler and more inspiring monument to Gainsborough, to his mind and to his art than any ordinary memorial exhibition could have been.

For those who have but little time to devote to the exhibition a complete catalogue of the pictures is here supplied. Each section is preceded by an explanation of the panels, which may prove useful to those who wish to study more fully Gainsborough's art and its relation to his predecessors, contemporaries and successors.



LANDSCAPE.

Panel 25" x 19"

Lent by Mr. Otto Gulehunst.

Sir Peter Paul Rubens.

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A MEMORIAL TO GAINSBOROUGH

By SIR CHARLES HOLMES

WE are a strange people; not, perhaps altogether the traditional 'Nation of Shopkeepers,' but still so intent upon practical life, its rivalry and its amusements, that our great men in art and letters, whether in their lifetime or after it, are remembered only by accident. We may doubt if even Shakespear's name would mean much, except to scholars, if other nations had not kept his fame alive. A hat, a beard, a collar, an eccentric or quarrelsome life, a sudden and mysterious death, are other roads to popular immortality. In general, we provide monuments for soldiers and sailors, explorers and politicians; the poet or painter of genius (in this perhaps not wholly unfortunate) will be lucky if he gets a memorial tablet. To the poet or man of letters this does not matter. He survives in his books, and the neglect of his fellow-countrymen is less damaging to him than to themselves. But the painter stands on ground that is less secure. His works can be reproduced by photography and engraving and so spread their influence like a book, to times and places which the artist never knew. In a book, however, we get, or expect to get, the author's *ipsissima verba*. In a reproduction, however excellent, we get only a shadow—a reflection, and sometimes only a faint reflection of the primal beauty. So the immortality of a painter can be preserved only by means of the actual products of his hand. We might carve the most noble statue of him, and commemorate his genius by the most moving and eloquent epitaphs, yet these would be but empty memorials if we could not supplement them by good examples of the handiwork which made him famous.

Our neighbours, the French, with their customary acumen, have long ago grasped these essential facts. Recognizing that their great names in the arts and in letters were facets of their national glory, no less bright and conspicuous than the achievement of their soldiers and statesmen, they have done them adequate honour. Not neglecting tangible monuments as incentives to local pride, they have also assured themselves of possessing for all time the masterpieces of their great artists. To see French art at its best the foreigner must visit France, and so the immortality of the individual is made a contributor to the national wealth, as well as to the national glory.

Here we have been more prodigal. Genius in England is usually suspect, when an Englishman seems to possess it. The

foreign artist is always sure of patronage in England ; the Englishman has to fight his way against an instinctive prejudice during his lifetime, and no voice is raised in his favour till he has been dead so long that he can come back to favour as an Old Master. Even then prejudice continues. We gape now and then if a Titian or a Rembrandt passes across the Atlantic at the price of twenty motor cars. But when a similar price is paid for an English picture the gape is followed by an outcry. Nothing which any Englishman ever did can possibly be worth so much money. Yet since this strange phenomenon happens time after time we have to face one or two alternatives. Either the men who collect pictures are all imbeciles, or, incredible as we may think it, we have made a mistake, and some English works of art actually rank with the most desirable things of their kind that this world has to offer.

Having had some little experience of those who buy and sell pictures, I may perhaps say at once that the former hypothesis is untenable. The people who collect pictures now do so with a critical apparatus which is far more exact, comprehensive and sensitive than that which was available for our collectors a century ago. They have every opportunity of comparing and weighing the qualities of the great masters, and when they have reached conclusions as to the paintings which constitute the best company for their particular needs, we can be sure that they have made no ill-informed or hasty judgment.

And we can, if we choose, make a little test for ourselves. At Hertford House we have a gallery which, in addition to an almost unrivalled collection of French works of art, contains a superb series of paintings by the great masters of the rest of Europe. Yet when we go round the place do we find that Watteau or Van Dyck, Rembrandt or Hals, or Velazquez, leave a stronger impression upon us than the *Nelly O'Brien* of Reynolds or the *Perdita Robinson* of Gainsborough ? The verdict would no doubt be different, if the chief treasures of the Rijks Museum and the Prado could be thrown into the scale, but the test is enough to show that the great names of the English School are great enough for any company.

So Ipswich in celebrating the Bi-centenary of Gainsborough is celebrating not merely one of the artists of East Anglia, but a painter whose place among the great masters of the whole world is not unfairly represented by the huge monetary values which his best pictures command. Those values may not be quite an accurate and final criterion of greatness, for they must to some extent be dependent upon contemporary taste, and upon the prominence which criticism may attach at the moment to this master or that. Gainsborough's repute, however, cannot

be ascribed to this latter cause. He has never been the hero, or the victim, of any such advertising campaign as that which lifted the Barbizon painters up to the Olympus of the picture market, for a time, or that which is now performing a similar office for certain Post-Impressionists. He has survived simply because his work has stood the test of time, because generation after generation has recognized his craftsmanship, and has succumbed to the potent attraction which his portraits exert.

But when we come to analyze the causes of that attraction we may well feel puzzled. Gainsborough has left no such record of his efforts, his methods and his ideals as those handed down by Sir Joshua Reynolds in his famous 'Discourses.' When we have read the 'Discourses' we imagine that we know our Reynolds pretty well. It is only when we have studied his paintings thoroughly that we find ourselves mistaken, and realize that the lessons which he thought fit to impart to the students of the Royal Academy were by no means all that Sir Joshua knew and practised. Yet with Gainsborough we have not any such avenue of approach. The handful of his letters which survive tell us practically nothing. The records of his early life are few and vague : his later life was without any significant incident. So we are thrown back on the man's work, as the only possible clue to his mind and character: and the importance of this exhibition at Ipswich deserves to be estimated less by the intrinsic beauty of the exhibits, than by the completeness of their sequence. If the series of his works, and those of the models he followed, is found to illustrate the growth of this great genius from youth to old age, then the exhibition will have served its purpose, and done something for this great master that has never been done before. At the time of writing I have no knowledge of what the Exhibition will contain and so can neither take any responsibility for the examples selected nor make particular reference to them. That must be my excuse for keeping to more or less general statements.

Though the precise history of Gainsborough's development, especially in early life, can never be ascertained, the general outline is sufficiently clear. He was made a painter in boyhood by admiration for the landscape of Suffolk, like Constable sixty years later. But landscape painting in his day was a far more precarious profession than it has since become, so that after three years' training in London, of which no certain record exists, he started life at the age of eighteen as a portrait painter in Sudbury. The tradition of provincial portrait painting in England was then curiously dull and wooden. Gainsborough accepted it, but evidently studied also such examples of Dutch and Flemish paintings as he happened to see. In England Hogarth and Devis

in portraiture, Wootton and Lambert in landscape, may have furnished alternative models. From these different sources Gainsborough in a very few years learned the elements of his craft. His early landscapes reflect Dutch influences, that of Wynants in particular; his professional duties as a portrait painter never in after life left him time for much work from nature. Yet the *Cornard Wood* and *View of Dedham* in the National Gallery show how naturalistic his real temper was, and it was from want of opportunity, and not from want of power that he did not embark upon those fields of discovery which his fellow East Anglians, Crome and Constable, afterwards explored to such good purpose. The *Cornard Wood* in particular is an amazing achievement for a very young man, including as it does an immense quantity of well-observed natural facts, carried out with a solid assurance, a mastery of cool colour, an atmospheric envelopment, and a grandeur of design worthy of an accomplished and experienced master.

I have said that Gainsborough in some measure adopted the dull and wooden tradition of portrait painting then current in the provinces. That tradition was a dim and degenerate offshoot of the tradition of Kneller, and after a number of delightful essays in other manners, notably that of Hogarth, it was to Kneller himself that Gainsborough finally turned. Studies like *The Painters' Daughters* in the National Gallery are identical in method though not in character or detail with Kneller's typical products, and Kneller may thus be accounted Gainsborough's chief teacher at the end of his Ipswich period. When Gainsborough moved from Ipswich to Bath in 1759, his circumstances were altered. He saw more pictures than in Suffolk, but much less of nature. Coming under the spell of Van Dyck and Rubens, he acquired a new breadth and vigour from contact with them. The solidity and not infrequent dryness of his early style gave place in a few years to such a lightness and looseness of touch as no previous artist had dared to employ. When he settled in London these novel characteristics were emphasized, and quite deliberately. He writes to Garrick in 1772 about "our new transparent painting," a proof that he knew what he was about. The luminous quality and vivacious suggestion of his style were no unconscious accidents.

But residence in Bath and London had other consequences. Gainsborough was no longer free to wander as of old into the country and draw nature. His early passion for landscape never left him, but he could not afford to study landscape closely and exclusively. Gradually it became for him a memory of cool misty mornings and glowing twilights, in which broad masses of loosely painted foliage and broken ground replaced the early

precision of pictures like *Cornard Wood*. Practically all his fancy pieces reflect the same love of the country ; they represent cottage girls and cattle and pigs and poultry. It is not without significance perhaps that in his deathbed letter to Reynolds he speaks of *The Woodman* as his masterpiece. Had Gainsborough been free to follow his own bent he might have become not only a rival to John Crome, but a greater, an infinitely greater, George Morland.

It is our national good fortune that he was diverted by the compulsion of necessity from this honourable instinctive attitude to his life's work. Necessity compelled him to make his living by portraiture, and so brought him into contact with the most distinguished and the most charming people of his age. In their company he developed, like Sir Joshua Reynolds, gifts of eye and hand and personal sympathy which he himself did not fully appreciate. Gainsborough wished to draw and to dream among the cottages and woodlands of Suffolk, as Reynolds wished to be the rival in imagination of Michael Angelo and Raphael. Fate was kinder to both than they thought. By compelling Reynolds and Gainsborough to record the great men and the fair ladies of their time, she provided them with an unequalled wealth of artistic material, and brought them into contact with a nature unrivalled for beauty and for varied interest. Each with that noble humanity for an inspiration enlarged and interpreted it in his own fashion. Reynolds glorified it with the grace and grandeur and science which he had acquired in Italy. With Gainsborough there passed into portraiture something of the freshness, the light, the colour and the airy music of the country-side, and that with no loss of its sturdy manliness when the occasion called for it.

Yet this freshness, the singular distinction and the lively charm with which Gainsborough can invest the plainest of sitters would not, by themselves, make him the master that he is. We must recognize that certain of his technical gifts were exceptional before we can place him among the greatest professional painters. Of these gifts I will mention only two. In the first place he can draw and model a head with a completeness and solidity which none of his fellow-countrymen have surpassed, and few have equalled. Van Dyck of course could do it, and his English pupil Dobson followed him with some success. Kneller, when he chose, could do it, so could Hogarth. In the nineteenth century one or two portraits by Alfred Stevens show a similar capacity. But what these Englishmen did, mostly with some effort, Gainsborough achieves by instinct, and that not infrequently with a slighthness of means which makes a fascinating contrast with the substantial effect. In the

second place he is one of the great colourists. And his colour has the peculiar charm of resulting from no static planning of masses, but seems to flow through his pictures in an ever moving stream of delicate harmonies. His oppositions of golden brown and green and lilac and tawny yellow and silver grey seem the natural outcome of his method, of that fluid medley of loose brush strokes by which his pictures are built up, with the sunlight so captured in their intervals that each picture is not only "all a-flutter like a lady's fan," but glows with a smouldering radiance like that of which Rubens had the secret. Yet this is not an occasion for dwelling at length upon such technical matters. It is sufficient to make sure of one or two cardinal points in which Gainsborough's supremacy is agreed.

That agreement leads me back to my first theme, the worthiness of the present celebration, and the practical lessons which we may deduce from it. The first is that we make a mistake in hesitating, whether from national modesty or sheer indifference, to do all possible honour to our great men. Ipswich is now for the first time commemorating the world-famous artist who nearly two hundred years ago was for a time one of her citizens, and was born and educated in her neighbourhood. If we are logical the commemoration should not end with a loan exhibition. The exhibition indeed ought to become the beginning of a new epoch in which the great sons of East Anglia, who have hitherto had no permanent memorial in their own district, will have that memorial provided. And, as I have said, the most worthy and lasting and eloquent form that memorial can take is a collection of their works, small perhaps in its beginnings, but destined to grow with time and enthusiasm into a thing which the admirers of men like Gainsborough and Constable all the world over will some day wish to visit. It is too late in the day to expect that such a memorial collection will ever attain to the importance of the collections of Velazquez or Goya at Madrid, but even a much less ambitious group of works by Gainsborough would acquire a special and personal interest if it were to be seen in the place where he lived, and in the immediate neighbourhood of the fields and woodlands from which his genius derived its primal impulse. And if some local patriot or patriots had the courage to make this effort it would not pass unrewarded, for Ipswich would soon discover that in honouring her illustrious children she had added a new and lasting attraction to her other claims upon the world's notice.

FOREWORD TO PAINTINGS

TO explain the position and the importance of an artist such as Gainsborough necessitates reference to so many sources of information that a zealous writer might find himself compiling a whole history of European painting. But if Gainsborough's significance is to be justly realised it will be necessary, while following the plan of the exhibition itself, to refer to the general conditions existing in the world of art during his life time.

It is convenient and not unscholarly one hopes, to divide European painting into Northern and Southern art. Northern art is essentially descriptive, and the Northern artist one who holds the mirror up to nature, but Southern art depends on harmonious spacing, tone and colour. The first is realistic, the second idealistic; the one curious, minute and meticulous; the other ample, broad and generalised.

The two schools met, and to some extent fused in the great seventeenth century activity among the painters of the Netherlands. But Southern influences eventually gained the day and during and since the eighteenth century have almost exclusively dominated European painting. England found herself placed between these two forces; and as art in England was then an exotic, our English painters wavered between the two influences for a longer period than in other countries. But here again inevitably the South in the end prevailed. No surprising thing then that Englishmen often selected Dutch models upon which to found their early art, though later they capitulated to the Flemish and the French. GAINSBOROUGH, CROME, COTMAN, CONSTABLE and TURNER are striking instances of this, to name but a few instances.

PANEL 1.

The early influences on Gainsborough were mainly Dutch. WYNANTS, that most interesting and influential master, who in many respects started the great JACOB RUISDAEL on his way, seems to have cast a spell on Gainsborough.

WYNANTS, then, is the dominating influence during the Ipswich period, but at a later date, particularly in Bath, RUBENS in landscape, to a large extent, took the place of WYNANTS in his affections. When Gainsborough left Bath and settled in London, VAN DYCK supplanted the two idols of his youth, and this influence persisted until



PORTRAIT OF LADY ANN CARR.
Canvas $40\frac{1}{4}" \times 31\frac{1}{4}"$

Sir Anthony Van Dyck.

Lent by the Rt. Hon. the Earl Spencer.

Gainsborough's death. In order briefly to illustrate the provenance of Gainsborough, examples have been chosen which admirably represent RUBENS and WYNTAS as landscape painters, and VAN DYCK in his Flemish and in his English manners.

The significance of Panel No. 1 depends upon our realising the influence exerted on Gainsborough by the great pupil of RUBENS, VAN DYCK. This artist has several distinct manners, but here we are only concerned with that adopted by him when he came to England at the invitation of Charles I. and employed himself in this country by painting great portraits of the English aristocracy.

To this later manner of VAN DYCK, Gainsborough in his "London Period" succumbed. When one studies the art of Gainsborough and considers his sensitive and erratic temperament there were solid reasons for his choice, for VAN DYCK, great artist though he might be, at bottom was but RUBENS' shadow. The true creative impulse came from the older painter whose fertile invention ever sought new fields to explore and fresh methods of expression, and VAN DYCK, the aptest of his brilliant pupils, was quick to adopt any hint given by the master.

It is idle to speculate as to the possible result on Gainsborough from a direct contact with RUBENS, but it is important to realise that VAN DYCK did in fact act as a link between them, and that it was with VAN DYCK'S "English Manner" the great Suffolk artist was most familiar.

In his portraits Gainsborough shows the influence of the Flemish master most clearly, and there are extant a number of splendid copies by him of which a particularly good example—the "*Duc d'Arenburg* (No. 59)"—is included in the present exhibition. It is instructive to compare this copy with the fine example of VAN DYCK in his English manner, lent by Earl Spencer (No. 3). In his landscapes, during the Bath Period, Gainsborough seems to have passed by VAN DYCK and sought the fountain head, RUBENS, for inspiration.

PANEL 2.

The period of political turmoil, during which the death of VAN DYCK occurred was critical for British art, but his followers, DOBSON and WALKER, and a few other portrait painters, maintained the tradition left by their master until the Restoration. Even then, recourse was made to a

foreigner, SIR PETER LELY, who had arrived in England in 1641 and came under the influence of VAN DYCK, thereby modifying his earlier style.

With the advent of the Restoration the restraint of the Commonwealth passed away and the increased freedom of manners enabled the elegant LELY to respond to the spirit of the times. He quickly gave play to a fancy always tending to the baroque and well suited to the portrayal of dashing cavaliers and great ladies—of more or less virtue—who filled the times. He carried on the tradition of painting which VAN DYCK had grafted on English art, even adding his quota at a very trying period. Further, by his popularity as a painter he kept alive and even increased the appreciation of art which Charles I. had stimulated amongst the aristocracy.

LELY'S successor, SIR GODFREY KNELLER, inherited many of his best qualities. KNELLER had neither LELY'S range of imagination nor his brilliance and charm, but he was a thoroughly sound painter. At times dull to excess, he must yet be accounted the best artist of the period—that is, up to 1723.

It should be noted that this panel has been added purely from an historical point of view. LELY and KNELLER had little or no influence upon Gainsborough, but their presence in this panel does serve to illustrate the gap which intervened between the death of VAN DYCK and the advent of the British School in the persons of HOGARTH and WILSON. Its absence, therefore, would constitute an unfortunate break in the continuity of events which brought purely English art, as exemplified by Gainsborough, into being.

PANEL 3.

An art that was truly English was destined at last to assert itself, and during the whole of the eighteenth century passed from triumph to triumph, sharing the leadership of the world with the French. Our first native genius was HOGARTH, a painter of high attainment, whose merits outside this country still remain to be adequately recognized. He was a vigorous and thoroughly English artist, and his work in its sphere can be pitted against any foreigner's without fearing comparison. The influence of HOGARTH persisted throughout his century; HIGHMORE, ZOFFANY, HAYMAN and Gainsborough all owed much to his influence, but it was mainly through HAYMAN that Gainsborough in his early phases was indebted to the older master.

To the same period as HOGARTH, who, of course, was a genre and portrait painter, belongs another native genius, RICHARD WILSON, and he was not only the first great English painter of landscape, but the man who engrafted the splendid tradition of CLAUDE LORRAIN on the art of his country, with a result so good that we feel its effects to-day.

No doubt WILSON exercised considerable influence upon Gainsborough, and evidence of this will be found in the landscapes, in the picture of *Robert Andrews and his Wife* (No. 26), in the *Portrait of Heneage Lloyd and his Sister* (No. 19), to mention but a few.

Other, if minor, personalities also played their part in Gainsborough's development, such as WOOTTON and LAMBERT—the latter is here represented by an excellent example.

In landscape another happy influence was brought into this country, this time by a foreigner—CANALETTO. With him was extinguished the last flicker of brilliance that had been kindled in Venice. Although restricted in outlook, CANALETTO had great qualities—vigour of presentation and considerable imagination. To him we are indebted for such men as PAUL SANDBY and what concerns us more directly here, certain phases of Gainsborough, such as the *Landscape with a Church* (No. 38).

PANEL 4.

In this section we turn to the teacher of Gainsborough, FRANCIS HAYMAN, of whom a fine and characteristic example is shown (No. 10). HAYMAN was no creative genius but a thoroughly sound painter with a sense of composition and directness of expression. Consequently he was an admirable instructor for a youthful artist of a temperament so volatile as Gainsborough's. Let us compare this picture by HAYMAN and a typical group of Gainsborough's portraits of the Ipswich period, for instance, the *Mr. Plampin* (No. 20), or the *Joshua Kirby and his Wife* (No. 14), and *Lady de Saumarez's* portrait (No. 33), we shall then at once see how valuable were the precepts HAYMAN instilled into his talented pupil; but we shall also realise the difference between the meticulous line of HAYMAN and the sensitive rhythm of Gainsborough.

PANEL 5.

Before proceeding to illustrate Gainsborough's chronological development, it would be interesting at this juncture to compare

the work of two of the greatest eighteenth century French painters, Watteau and Fragonard. In most respects these are the masters who present the closest analogy in French art with Gainsborough. Looking at their work, one feels that Gainsborough, had he chanced to be French, would have painted on kindred lines: their outlook and technical means of expression, delicacy and ethereality, would have evoked sympathetic response in the Suffolk master. Gainsborough's affinity to them is best illustrated in such exquisite examples as the *Mall* in the Frick collection at New York and the *Duke and Duchess of Cumberland* at Windsor Castle.

PANEL 6.

We have seen that Gainsborough's early preferences were for the Dutch and Flemish painters of the seventeenth century, such as WYNANTS, ADRIAN VAN DE VELDE, BERCHEM, and TENIERS THE YOUNGER. With these masters he loved to commune in his youth, but it was WYNANTS who eventually triumphed. The pictures already cited, also Mr. Morrison's (No. 31) and the *Dedham* (No. 39) from the National Gallery, give evidence of his preferences.

The influence of WYNANTS is particularly noticeable in Gainsborough's early landscapes, lent by Mr. Cobbold (No. 21), Colonel Grenfell (No. 23), Mr. Morrison and others. In the very earliest days, ZUCCARELLI momentarily captivated him, for example in *Lady de Saumarez's* picture (No. 25); nor had WYNANTS yet by any means become a ruling passion. In the most interesting little landscape contributed by Sir Charles Holmes we have ADRIAN VAN DE VELDE, PAUL POTTER, and WYNANTS commingled, showing how Gainsborough's heart was parcelled out at this period of immaturity. Yet that subtle relation of sky to landscape so characteristic of Gainsborough is already present, as well as a sense of harmony and unity of which many a mature painter might well be proud. Mr. Cobbold's picture (No. 21) is a noteworthy instance of these early gropings of Gainsborough, and shows the extent by which the Dutch and Flemish stimulated him to experiment. For this landscape of ambitious proportions fully exemplifies his ill-digested borrowings from the art of the Low Countries. Portions of the landscape background might be based on DE MOMPER or ROELANT SAVERY, while the figures and cattle owe much to BERCHEM; the company around the tavern door is literally lifted from the younger TENIERS; and in general quality a passing mood for ZUCCARELLI is apparent.

We may fairly assume that Sir Edward Packard's little *Landscape with man ploughing* (No. 18) is the earliest of all in date, and was probably painted at Sudbury; Mr. Cobbold's (No. 21) coming shortly after it. This was probably followed by Mr. Morrison's (No. 31) and then Sir Charles Holmes' canvas (No. 15). Later comes Colonel Grenfell's contribution, a recent and most important discovery, in which Gainsborough, still working in the WYNANT'S manner, begins to express his individuality. The value of this discovery cannot well be overrated, for the work probably dates just before the *Languard Fort*, lost to us for ever, but known through the engraving by MAJOR.

In portraiture, HOGARTH, through HAYMAN, was Gainsborough's natural ancestor.

It must be remembered that in Gainsborough's day pictures were far less accessible than now; that reproductions did not exist—thus an artist had to be content to seek inspiration and direction from whatever examples chanced to come his way. The Eastern Counties, however, due in a large measure to the close proximity of the Low Countries, contained many excellent Dutch and Flemish pictures; much of the landscape, too, in these countries strikingly resembles that of East Anglia. To this circumstance, among others, may be attributed the peculiar development of Gainsborough and CONSTABLE in their young days, and the NORWICH SCHOOL.

In the comprehensive collection of Gainsborough's early work in this section, these influences—the Dutch in landscape, and HOGARTH in portraiture—may adequately be studied. But Gainsborough's individuality asserts itself through all. There is a lyrical quality, a simplicity of attitude, a habit of looking frankly at nature, which renders these early works indeed fascinating. Had he produced no more, Gainsborough yet would have ranked with posterity as a genius—immature perhaps—but still a genius.

PANEL 7.

We have emphasised the profound effect upon Gainsborough of his contact with VAN DYCK and RUBENS. The next step takes us from East Anglia to the old and aristocratic city of Bath. The mere change from countryside to city inevitably brought with it a change of expression from the unsophisticated to the artificial.

The East Anglians collected the Dutch masters, but the more cosmopolitan aristocracy of Bath collected RUBENS

and VAN DYCK. In Mr. Reinaecker's *Romantic Landscape* (No. 47), we have the WYNANT'S influence still present but governed by the larger vision of RUBENS—an influence destined to become predominant in his wonderful *Watering Place* (No. 49), from the National Gallery.

Here a useful comparison can be made between the RUBENS landscape of Panel 1 and such examples as the *Gypsy Encampment* (No. 50) and the small picture belonging to the Ipswich Corporation (No. 53.) Whether Gainsborough ever saw the work of SIBERECHTS, that brilliant Flemish landscape painter, or not, it is hard to guess, but in certain landscapes of this period there is an affinity between SIBERECHTS and Gainsborough, perhaps because both were moulding themselves upon RUBENS.

In Gainsborough's portraiture the effect of VAN DYCK, although not very pronounced as yet, begins to assert itself. Look for example at the *Parish Clerk* from the Tate Gallery (No. 45), where the influence is only just discernable, for he had not quite freed himself from the HAYMAN tradition. In Bath much of his innate lyricism was sacrificed; it was a period of transition, splendid in achievement and experiment it is true, but essentially a harbinger of greater things to come.

PANEL 8.

The final change from Bath to London was much less hazardous than the move from Ipswich to Bath. Gainsborough had succeeded in Bath. He had rivalled, nay supplanted, the local fashionable portrait painter, HOARE. He was known and admired by the aristocracy as well as the wealthy who divided their time between London and Bath—a most important circumstance to bear in mind.

Gainsborough had exhausted Bath but Bath had anything but exhausted Gainsborough. London henceforth was to provide him with an environment, practically limitless in its scope for the exercise of his talent, limitless too in the advantages that would accrue from his being in constant contact with many of the world's greatest art treasures, and in daily touch with minds of the rank of REYNOLDS'.

In London Gainsborough's genius reached its zenith. From the æsthetic point of view his London period was not always superior to his Ipswich period. Indeed in many ways the early period could hardly be surpassed. But in London his genius was more mature and his aim more definite, and in landscape

he developed that ethereal lyric quality which makes his pictures different in appeal from those of any other English painter.

The changes of style that the influence of his new surroundings produced in Gainsborough's art can be easily studied here. Special reference may be made in this connection to *Madame Baccelli*, lent by Sir Philip Cunliffe-Lister (No. 54), *Sir Harbord Harbord* (No. 57), from Norwich, Mr. Ashcroft's *Romantic Landscape* (No. 60), and *Mrs Elliott*, lent by the Duke of Portland (No. 74). All Gainsborough's graceful and elusive qualities of expression are here given full rein; and here his definite style was matured—the style which he maintained unimpaired to the end.

PANEL 9.

The scope of the exhibition might reasonably have ended with the death of Gainsborough, but any such limitation would suggest that his art had died with him. This being far from the truth, it has been thought well to include for purposes of comparison certain of the work of his contemporaries and immediate successors, as well as a few other examples, to demonstrate the trend of art in this country and in France during the years which followed.

REYNOLDS, Gainsborough's greatest rival, entirely differed from him in temperament; a scholar, an experimenter, a deliberate thinker would be indeed in striking contrast to an impulsive man whose inspiration was instinctive, unscientific and anything but calculated.

The rivalry represented by these two continues to-day, for many prefer the methodical presentation of REYNOLDS with all its thoroughness and solidity, his trenchant grasp of character and his brilliant play with many styles based on his study of the old masters. One feels instinctively that REYNOLDS appreciated the genius of such men as REMBRANDT, the great Venetians, and occasionally the Florentines, and that these preferences found expression in his art. But one can hardly imagine Gainsborough being enamoured either of a REMBRANDT or a TITIAN.

A robust art put forth with all the intensity of a great creative mind provided a draught too powerful for Gainsborough. With him this had to be diluted and sweetened by a gifted and brilliant disciple that he might assimilate it and thereby be stimulated to creative effort. So in the place of a

Plate IV.



LANDSCAPE WITH A DISTANT VIEW.

Panel $9\frac{1}{2}'' \times 13\frac{1}{2}''$

Lent by Mr. J. M. Beith.

Jan Wynants.

tradition derived from RUBENS direct was substituted one more gracious and elegant drawn from the master through VAN DYCK.

So, although Gainsborough's achievement was that of a genius, he based this achievement on models that take but a second place in art history.

ROMNEY, his other great contemporary, was of a lesser order than either REYNOLDS or Gainsborough. At his best he is a painter who cannot be ignored; at his worst he simply repeats a formula, very efficiently it is true, but withal a mere formula. His best portraits are solidly painted, and no doubt were admirable likenesses, but there is a feeling of mannerism which shows itself in a limited outlook and an inability to appreciate the greatest in art.

COTES represented the effeminate side of the British painting of the period. Leaning on REYNOLDS, he had neither the initiative nor the capacity to investigate facts and principles for himself. He realised that Gainsborough and REYNOLDS were good, that ROMNEY and ALLAN RAMSAY were also good, and set himself most meritoriously to manufacture an alloy of their formulae and so to attain a certain distinction without exhibiting any great creative capacity.

RICHARD COSWAY, one of the most brilliant miniature painters of the eighteenth century, occasionally painted in oil; an example has therefore been included in order to illustrate another phase of English portrait-painting at this period.

RAEBURN is in another category. Although far removed from the turmoil and distractions of London, he was perturbed by them. No doubt his environment had its good as well as bad side, but the spell of RUBENS and VAN DYCK, of RUISDAEL and REMBRANDT, of CLAUDE and the Italians which had fallen on the great city was rendered too weak to be more than a mere phantasm of the original. He was, therefore, free to form himself upon other influences should he so elect; RUBENS, certainly, then is to be found in his art, but his native caution led him to search for some northern influence to dilute so strong a potion. He searched for somebody to supply a means of developing the technical qualities he knew lay dormant within him, so he turned to HALS. The art of RAEBURN is a curious and alluring admixture of RUBENS and HALS, and may be placed as only second to Gainsborough and REYNOLDS in British portraiture.

OPIE, nicknamed the "Wizard of Cornwall," took the Town by storm in his early days. He was a genius, but a genius

without staying power. His earliest work is his best, and is based on Reynolds—that is, the Venetian tradition. Influenced also by REMBRANDT, his powers of assimilation were not sufficient to deal with anything so powerful—here were the external trappings without the psychological profundity of the great Dutchman. What OPIE perceived in REMBRANDT was his chiaroscuro, to employ the then fashionable expression; but he might have benefited more from CARAVAGGIO, to whose methods his own style was more akin, than he did from REMBRANDT. The result was superficial and lacking in creative power.

HOPPNER lived twenty years after the death of Gainsborough. He covered the period of the French Revolution and so is an important figure in the history of European painting. During this time art was in an unhappy condition in France, and it remained for England to carry on the great tradition. HOPPNER cannot be placed in the category of great painters; he had capacity, but his chief asset lay not in an aesthetic direction. He possessed a feeling for resemblance and could make his portraits attractive, so there is a somewhat meretricious grace in them which secured him then, as it does now, great popularity, and he will ever have a hold on those who demand the pleasing and the decorative in art.

LAWRENCE may be termed the last of the great portrait painters of this period. His brilliance, superficial it is true, was bound to bring him great popularity; his proficiency in dash and directness of portrayal gave him immense advantages; his attitude was a flattering one towards his sitters, which, greatly pleasing his contemporaries, gave him more than his due place. Containing much that is admirable, his art cannot be rated as great, nor its effects good on subsequent painting.

Turning to landscape we find Gainsborough's influence considerable.

CROME, who moulded himself on the Dutch, was not quite at home with Gainsborough. It does seem that the proximity of the great Suffolk master troubled him on occasion. He no doubt perceived the smallness of the Dutch tradition upon which he had founded his art when he compared it with the work of RUBENS which was the basis of the later landscapes of Gainsborough. This uneasiness showed itself about 1814, after which we find CROME'S vision enlarged and methods broadened. *The Edge of the Forest*, in the Victoria and Albert Museum, and the *Moonlight on the Yare*, in the National Gallery, and, most striking of all, the great *Willow Tree* (No. 84), included in the present exhibition, provide cogent

evidence of his new mood. *The Willow Tree* is the nearest approach to Gainsborough in the whole art of CROME. Compare this picture with Gainsborough's *The Gypsy Encampment* (No. 50), of the Bath period. The analogy is striking, but since comparisons are odious the observer must himself decide which is the greater achievement. Nevertheless *The Willow Tree* remains one of the finest landscapes of the British School.

MORLAND at maturity closely resembles Gainsborough, for both have the same intense love for the English countryside, and not infrequently approach it from the same standpoint. MORLAND, founded on the Dutch, as Gainsborough was in his early manner, towards 1790 reinforced the expression of his favourite subjects by the tradition of RUBENS, and this, without exaggeration, may be attributed to Gainsborough.

CONSTABLE, the other great Suffolk painter, started his career on like lines, for the Dutch and WILSON were his first guides. His early treatment of landscape, particularly with regard to trees, was much influenced by Gainsborough. On analysis, after a comparison with the drawing by Gainsborough in his Bath period (No. 130) with the two drawings by CONSTABLE (Nos. 194 & 197), interesting deductions may be made. CONSTABLE, however, freed himself from the Dutch tradition far earlier in his career than did Gainsborough; RUBENS very soon became his idol to the exclusion of all other influences.

COTMAN, although of an entirely different temperament, proceeded at times on similar lines to both Gainsborough and CONSTABLE. His early drawings possess much of the romanticism of the former, due in all probability to his contact with the group of artists who worked with DR. MUNRO. That admirable man by his encouragement and patronage, played a large part in the development of English landscape painting, especially in water-colour. It was with COTMAN, TURNER, GIRTIN and others that his kindly influence found its lasting expression. COTMAN, one of the most brilliant of the circle and a true genius in landscape art, is even now not everywhere justly appreciated. He, together with BONINGTON and CONSTABLE, was in great measure responsible for the astonishing development of landscape which took place in the nineteenth century. Fortunately we have here what may be deemed COTMAN'S masterpiece in oil, *The Waterfall*. This picture from the point of view of the student of landscape history carries us further back to source than does any other example in the exhibition. What may be called the flamboyant element in painting, derived from the Venetians but not exhausted by them, was finally worked out by RUBENS.

COTMAN at this comparatively early stage of his career seems to have passed by RUBENS but sought the same source of inspiration as the Fleming, though he modified it with the austerity of POUSSIN. It is a striking instance of the best influences being legitimately used to produce a thoroughly English work of art.

BONINGTON in this exhibition has been included firstly, as exemplifying the later trend of painting and secondly, to illustrate the fusing of the English and French traditions which, later brought forth such happy results. Of the purely French painting of the period we have instances in the work of DANLOUX and CASANOVA. Here we see the French abandoning themselves to the purely elegant and decorative side of painting, qualities in which they were supreme.

With this group of painters the limit of the present scheme has been reached, for it would be going too far afield to illustrate the brilliant after-developments of which the painters included in this exhibition were the true source.

PERCY MOORE TURNER.

CATALOGUE OF PAINTINGS

PANEL 1.

SIR PETER PAUL RUBENS (1577—1640).

- 1 Landscape Panel 25" × 19"

Exhibited at Leeds, 1868, No. 826.

From the collection of the Earl of Dartmouth.

Plate II.

Lent by Mr. Otto Gutekunst.

SIR ANTHONY VAN DYCK (1599—1641).

- 2 Portrait of Paul Pontius (1603—1658), the engraver, *grisaille* Panel 9½" × 7½"

From the collection of C. T. D. Crews, Esq.

Lent by Mr. Henry Oppenheimer.

- 3 Portrait of Lady Ann Carr, wife of William, 5th Earl of Bedford, afterwards 1st Duke of Bedford Canvas 40¼" × 31½"

See Smith's "Catalogue Raisonné," vol. iii, p. 140.

Plate III.

Lent by the Rt. Hon. the Earl Spencer, K.G.

JAN WYNANTS (1625?—1682).

- 4 Landscape with a distant view Panel 9½" × 13½"

Signed with monogram.

Exhibited at the Whitechapel Art Gallery, 1904.

From the collection of Lord Dover.

Do. do. H. Darell Brown, 1923.

See Smith's "Catalogue Raisonné," vol. vi, No. 64.

Plate IV.

Lent by Mr. J. M. Beith.



LANDSCAPE.

Canvas 48" x 54"

Lent by Mr. John D. Cobbold.

Thomas Gainsborough, R.A.

PANEL 2.

SIR PETER LELY (1618—1680).

- 5 Portrait of Edward, 2nd Earl of Sandwich, Canvas $42'' \times 38''$
Lent by the Rt. Hon. the Earl of Sandwich.

SIR GODFREY KNELLER (1646—1723).

- 6 Portrait of Henry Sidney, Earl of Romney,
(1641—1704) Canvas $27\frac{1}{2}'' \times 24''$
Lent by the Trustees of the National Portrait Gallery.

PANEL 3.

WILLIAM HOGARTH (1697—1764).

- 7 Portrait of the Hon. Edward Montagu,
younger son of the 4th Earl of
Sandwich Canvas $20\frac{3}{4}'' \times 16\frac{3}{4}''$

Exhibited at Burlington House, Old Masters, 1906.

Do. do. Japan-British Exhibition, 1910.

Do. do. New Grosvenor Gallery, 1913.

Do. do. Norwich Centenary Exhibition, 1925.

Lent by the Rt. Hon. the Earl of Sandwich.

GEORGE LAMBERT (1710—1765).

- 8 Landscape Canvas $18\frac{1}{4}'' \times 15\frac{3}{4}''$
Lent by Messrs. J. Palser & Sons.

RICHARD WILSON, R.A. (1714—1782).

- 9 View of L'Ariccia, near Rome ... Canvas $18\frac{3}{4}'' \times 28\frac{3}{4}''$

Exhibited at the Grosvenor Gallery, 1888, ("La Riccia").

Do. do. Fine Art Galleries, Brighton, Wilson
Exhibition, 1920, No. 14.

See B. Fletcher's "Richard Wilson," 1908, p. 179.

Lent by Capt. Richard Ford.

PANEL 4.

FRANCIS HAYMAN, R.A. (1708—1776).

- 10 Portraits of a Lady and Gentleman in a
Park Canvas $27\frac{1}{8}" \times 35\frac{1}{8}"$
From the collection of Mrs. Boyd Hamilton.
Lent by Messrs. M. Knoedler & Co.

PANEL 5.

ANTOINE WATTEAU (1684—1721).

- 11 French Pastoral 10" × 8"
The centre portion of this picture was etched (in reverse)
with decorative supporters and border by François
Boucher (1703—70), as "Le Dénicheur de Moineaux" for
Jullienne's "Recueil." That design is reproduced in Sir
Claude Phillip's "Antoine Watteau," 1895.
Reproduced in Lady Dilke's "French Painters of the
18th Century."

Lent by the Trustees of the National Gallery of Scotland, Edinburgh.

- 12 Portrait of an old man, probably an
Englishman Canvas $24\frac{1}{2}" \times 19\frac{3}{4}"$
Painted probably during the visit of Watteau to London,
1719—1720.
From the collection of Camille Roqueplan, 1855.
Do. do. Charles Landelle, 1908.
Do. do. Charles Pardinel.
Bequeathed to the Louvre by Monsieur Charles Pardinel,
1921.
See "Watteau portraitiste," by Monsieur Paul Jamot,
Gazette des Beaux-Arts, 1921, vol. 2, p. 257 and following
pages.

Lent by the Louvre Museum, Paris.

JEAN-HONORÉ FRAGONARD (1732—1806).

- 13 Le Colin-Maillard Canvas $13\frac{7}{8}" \times 18\frac{1}{8}"$

Painted about 1775.

From the collection of the painter, Jean Antoine Gros, 1778.

This picture is reproduced in a sketch made by Gabriel de Saint-Aubin in the margin of Gros' sale catalogue which is preserved in the Dutuit collection in the Petit Palais, Paris.

From the collection of the engraver, Nicolas de Launay, May 7th, 1792.

Acquired by the Louvre in 1926.

Another picture of the same subject but with differences in the landscape and figures is in the Groult collection, Paris.

See "Les Colin-Maillard de Fragonard," by Monsieur Louis Réan, *Gazette des Beaux-Arts*, 1927, vol. 1, p. 148 and following pages.

Lent by the Louvre Museum, Paris.

PANEL 6.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 14 Portrait of John Joshua Kirby (1716—1774)
and his wife ... * ... Canvas $29\frac{1}{4}" \times 24\frac{1}{2}"$

Exhibited at South Kensington, 1868.

Note—In the long list of subscribers to Dr. Brook Taylor's "Method of Perspective made easy," edited by Joshua Kirby, Painter, printed at Ipswich by W. Crighton, 1755, and dedicated to Hogarth, is the name of "Mr. Thomas Gainsborough, Painter."

Lent by the Trustees of the National Portrait Gallery.

- 15 Landscape with cottage and pigs Canvas $14\frac{3}{8}" \times 16"$

Lent by Sir Charles Holmes, M.A., D.Litt.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 16 Portrait of the artist, his wife and their
elder daughter, Mary ... Canvas $27\frac{3}{4}" \times 36\frac{1}{4}"$
Painted about 1751.
Exhibited at the Grosvenor Gallery, Gainsborough
Exhibition, 1885, No. 195.
Do. do. Independent Gallery, Old Masters
Exhibition, 1925, No. 12.
Catalogued in Sir Walter Armstrong's "Gainsborough,"
1904, p. 266 ; p. 195 in the 1899 edition.
Reproduced in colour as frontispiece to the "Studio,"
August, 1923, and mentioned in the article, "The
Gainsborough family portraits," by William T. Whitley.
From the collection of the late Rev. E. Gardiner, great-
nephew of Thomas Gainsborough.
From the collection of Mrs. Harward, of Clevedon, Somers-
et, widow of the late Edward Netherton Harward, a
great-great-nephew of the artist.
Lent by Mr. D. H. Carstairs, New York.
- 17 Landscape Canvas $17\frac{1}{2}" \times 21"$
Lent by the Corporation of Ipswich.
- 18 Landscape with man ploughing... Copper $5\frac{1}{2}" \times 8\frac{1}{4}"$
Lent by Sir Edward Packard.
- 19 Portrait of Heneage Lloyd and his sister Canvas $24\frac{1}{2}" \times 31\frac{1}{2}"$
Painted about 1750—1752. Signed T.G. in a monogram.
Catalogued by Sir Walter Armstrong in his "Gains-
borough," p. 273.
Lent by the Fitzwilliam Museum, Cambridge.
- 20 Portrait of Mr. Plampin ... Canvas $19" \times 23\frac{1}{2}"$
Described in Sir Walter Armstrong's "Gainsborough,"
pp. 276 and 827, and reproduced on plate facing p.
152 of the same work.
Exhibited at the Norwich Centenary Exhibition, October,
1925.
Lent by Mr. Percy Moore Turner.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 21 Landscape Canvas 48" × 54"
 Illustrated in Sir Walter Armstrong's "Gainsborough,"
 facing page 4.
 Plate V.
Lent by Mr. John D. Cobbold, D.L.
- 22 Portrait of the artist Canvas 23" × 19"
Lent by Sir Philip Sassoon.
- 23 Landscape Canvas 77" × 105"
 The story of the discovery of this landscape is told in
The Morning Post of April 1st, 1927.
 Plate VI.
Lent by Lt.-Col. A. M. Grenfell, D.S.O.
- 24 Portrait of a Lady, presumably the wife
 of the Gentleman represented in No. 34 Canvas 30" × 25"
Lent by Capt. the Hon. T. St. V. B. Saumarez.
- 25 Landscape Canvas 36½" × 48½"
Lent by Lady de Saumarez.
- 26 Robert Andrews and his Wife Canvas 27½" × 47"
 See Sir Walter Armstrong's "Gainsborough," 1904, p.
 257, where it is described as "painted at Auberries, near
 Sudbury."
Lent by Mr. G. W. Andrews.
- 27 Landscape Canvas 13½" × 16¾"
Lent by Messrs. Leggatt Brothers.
- 28 Portrait of a man in a landscape Canvas 23" × 19¼"
Lent by Mr. Percy Moore Turner.
- 29 Portrait of a Boy Canvas 15½" × 19¼"
Lent by Mr. E. A. Lewis.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 30 Two Ladies and a Sheep Canvas 42" × 36"
Lent by Mr. John D. Cobbold, D.L.
- 31 Landscape with Stream Canvas 10 $\frac{3}{8}$ " × 14 $\frac{1}{4}$ "
Lent by Mr. A. Morrison.
- 32 Landscape with distant view of Cornard
Village, Suffolk Canvas 39" × 60 $\frac{1}{2}$ "
From the W. H. Fuller (New York) collection.
Do. James W. Elsworth (Chicago) collection.
Lent by Mr. Kenneth Wilson.
- 33 Portrait of a Lady Canvas 30" × 25"
Lent by Lady de Saumarez.
- 34 Portrait of a Gentleman, presumably the
husband of the lady represented in
No. 24. Canvas 30" × 25"
Lent by Capt. the Hon. T. St. V. B. Saumarez.
- 35 Going to Market (oval) Canvas 12 $\frac{3}{4}$ " × 16"
Lent by the Hon. Mrs. Douglas Tollemache.
- 36 Landscape Panel 10" × 13 $\frac{1}{2}$ "
Lent by Mr. E. A. Lewis.
- 37 Landscape with Dog (supposed to be the
artist's own pet dog) Canvas 13 $\frac{5}{8}$ " × 11 $\frac{1}{2}$ "
Lent by Sir Hickman Beckett Bacon, Bart.
- 38 Landscape with Church Canvas 6 $\frac{1}{2}$ " × 10 $\frac{1}{4}$ "
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 39 View of Dedham Canvas 24 $\frac{1}{2}$ " × 30 $\frac{1}{4}$ "
Exhibited at Burlington House, Old Masters Exhibition,
1885, No. 71. Described in Sir Walter Armstrong's
"Gainsborough," p. 25.
From the collection of Mr. D. P. Sellar, 1888.
Lent by the Trustees of the National Gallery.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 40 Portrait of a Man Canvas 26" × 19½"
 Exhibited at Burlington Fine Art's Club, Messrs.
 Agnew's.
Lent by Mr. Bowyer Nichols.

PANEL 7.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- 41 Portrait of Francis Greville, Earl Brooke,
 and 1st Earl of Warwick (1719—1773) Canvas 40½" × 50"
 From the collection of Brig.-Gen. E. H. Finch Hatton,
 great-great-grandson of the sitter.
Lent by Messrs. M. Knoedler & Co.
- 42 Portrait of the first Lord Mendip, (1714—
 1802) Canvas 28" × 23"
 Exhibited Manchester Art Treasures, 1857.
 Do. South Kensington, 1867.
 Do. Grosvenor Gallery, 1885.
 Do. Oxford, 1906.
Lent by Christ Church College, Oxford.
- 43 Landscape Canvas 25" × 30"
Lent by Mr. W. M. de Zeele.
- 44 Portrait of Admiral Hawkins ... Canvas 25½" × 28½"
 From the collection of Elhanan Bicknell, 1863.
 Do. do. John Palmer, 1864.
 See Sir Walter Armstrong's "Gainsborough," 1904, p. 269.
 Reproduced in M. H. Spielmann's "British Portrait
 Painting," 1910.
Lent by Mrs. Noel Ashcroft.
- 45 Portrait of Edward Orpin, Parish Clerk
 of Bradford-on-Avon (died June 3rd,
 1781, aged 89) Canvas 47½" × 37½"
Lent by the Trustees of the National Gallery, Millbank.



LANDSCAPE.

Canvas 77" x 105"

Lent by Lt.-Col. A. M. Grenfell.

Thomas Gainsborough, R.A.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- 46 Portrait of Miss Clarges (probably Mary,
daughter of Sir Thomas Clarges, 2nd
Baronet), married 1777, N. Vincent,
Esq., and died 1823 (oval) ... Canvas $24\frac{7}{8}'' \times 29\frac{7}{8}''$

From the collection of the late F. Austin.

Lent by Messrs. M. Knoedler & Co.

- 47 Romantic Landscape Canvas $47'' \times 58''$

Exhibited at the Ashmolean Museum, Oxford, 1924.

Do. do. English Masters Exhibition, New York,
1925.

Do. do. Norwich Centenary Exhibition, 1925,
No. 17.

Plate VII.

Lent by Mr. Victor Rienecker.

- 48 Classical Landscape Canvas $16\frac{1}{4}'' \times 21\frac{1}{2}''$

From the Henry Vaughan bequest, 1900.

Lent by the Trustees of the National Gallery.

- 49 The Watering Place Canvas $58'' \times 71''$

The "Landscape with cattle watering," bought at Mrs.
Gainsborough's sale in 1797, by Charles Long (Lord
Farnborough), who presented it to the Nation in 1827.
Exhibited at the British Institution, 1814, and again in
1824.

See Mr. W. T. Whitley's letter in *The Times*, July 3rd,
1925, where it is suggested that this picture was No. 136
in the Royal Academy, 1777.

Lent by the Trustees of the National Gallery, Millbank.

- 50 The Gypsy Encampment, Sunset Canvas $47'' \times 56\frac{1}{2}''$

Painted about 1775—1777.

From the collection of R. Sanderson, 1858.

Do. do. William Wynn-Ellis, 1876.

Do. do. Sir F. Mappin, 1910.

Do. do. J. R. Harvey, 1922.

Lent by Mr. Ayerst H. Buttery.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- 51 Portrait of Miss Juliet Mott, (afterwards
wife of Col. George Smith) Canvas 24"×23"
Catalogued in Sir Walter Armstrong's "Gainsborough,"
1899, p. 199 ; p. 244 of the 1904 edition.
Reproduced in the *London News* of 22nd April, 1922.
Exhibited at the Old Masters Exhibition, Royal Acad-
emy, 1875, No. 230.
Do. do. Gainsborough Exhibition, Grosvenor
Gallery, 1885, No. 162.
From the collection of George Smith.
Do. do. Mrs. Charles Fox.
Do. do. The late Edmund Backhouse, 1922.
Lent by Mr. J. H. Harding, New York.

PANEL 8.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 52 Portrait of James Christie, the auctioneer
(1730—1803) Canvas 49½"×39½"
Exhibited at Burlington House, 1778.
Do. British Institution, 1817 and 1859.
Do. South Kensington, 1867.
Do. Grosvenor Gallery, 1885.
Do. Burlington House, Old Masters, 1891.
This portrait remained in the Christie family until May
last.
Lent by Mr. C. Gerald Agnew.

- 53 Landscape—lane scene with cart and wood
gatherers Canvas 21"×17½"
Lent by the Corporation of Ipswich.

- 54 Portrait of Madame Giovanna Baccelli
(large) Canvas 96"×60"
Painted in 1782.
Exhibited at Burlington House, 1782.
Do. do. Burlington House, Old Masters, 1873.
Do. do. Bradford, Cartwright Hall, 1925.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

From the collection of Frederick Sackville, 3rd Duke of Dorset.

From the collection of Lord Masham.

Engraved by J. Jones, 1784.

Plate VIII.

*Lent by The Rt. Hon. Sir Philip Cunliffe-Lister, K.B.E.,
P.C., M.C., M.P.,*

55 The Harvest Wagon Canvas 48" × 57"

One of the pictures given by the artist to John Wiltshire in payment of his services as a carrier of pictures to the exhibitions in London.

From the collection of John Wiltshire, 1867.

Do. do Lord Tweedmouth, circa 1905.

Exhibited at the British Institution, 1814.

Do. do. Old Masters, Burlington House, 1880,
1896 and 1907.

Do. do. Grosvenor Gallery, 1885.

Do. do. Wembley, 1924.

Engraved by E. Finden in 1843, as "*The Hay Cart*."

See Fulcher's "*Gainsborough*," 1856, p. 70; Sir Walter Armstrong's "*Gainsborough*," 1904, p. 283; and W. T. Whitley's "*Gainsborough*," 1915, p. 40.

Lent by the Rt. Hon. Lord Swaythling.

56 The Bullock Wagon Canvas 37½" × 50"

Signed lower right "*Gainsborough Pinx 1787*."

From the collection of Joseph Gillott, 1872.

Do. do. Louis Huth, 1905.

Lent by Messrs. Scott & Fowles, New York.

**57 Portrait of Sir Harbord Harbord, Bart.,
M.P. 1st Baron Suffield (1734—1810) Canvas 93" × 60"**

Painted in 1773.

Engraved by J. R. Smith, February, 1783.

Exhibited at the Grosvenor Gallery, 1885.

Lent by the Corporation of Norwich, to which it was presented by his constituents "in grateful testimony of his uninfluenced conduct in Parliament."

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 58 Portrait of William Pitt, the younger
(1759—1806) ... Canvas 49" × 39"
Painted in 1787.
Exhibited at the Old Masters Exhibition, Burlington
House, 1908. No. 141.
Lent by the Rt. Hon. Ernest George Pretyma, D.L.

- 59 Portrait of the Duc D'Arenberg Canvas 48" × 39"
(Copy after Van Dyck).
From the collection of the Rev. E. Gardiner.
Do. do. Mrs. Harward (1923), of Clevedon,
Somerset, widow of E. N. Harward,
Esq., a great-great-nephew of
Gainsborough.
Exhibited at Burlington House, Old Masters, 1871.
Do. do. Messrs. Agnew & Son, 1924.
Lent by Mr. C. G. Hoare.

- 60 Landscape ... Canvas 27½" × 36½"
Lent by Mr. Oscar Ashcroft.

- 61 The Woodman ... Canvas 23½" × 15½"
P. G. Christie
24. xi. 1972 (108) illus.
V.
This is a small version of the picture that
belonged to the Earl of Gainsborough,
which was destroyed by fire.
Lent by Sir Charles Holmes, M.A., D.Litt.

- 62 Portrait of the Rt. Hon. Sir John Skynner,
Lord Chief Baron (1724—1805) ... Canvas 50" × 39"
Exhibited at Burlington House, "Old Masters," 1878.
Do. do. South Kensington, 1868.
Do. do. Grosvenor Gallery, 1885.
Both this and the other version at Christchurch, Oxford,
were painted in 1786, a newspaper of that year announcing
"two half-length portraits of Baron Skinner intended for
public buildings."
Lent by the Masters of the Bench, Lincoln's Inn.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 63 Landscape with an old castle ... Canvas $15\frac{3}{4}'' \times 20\frac{3}{4}''$
 From the collection of Miss G. Lane.
Lent by Mr. Harry L. Fison and Mrs. Marjorie Fison.
- 64 Portrait of William Pitt, Prime Minister
 (1759—1806) ... Canvas $30'' \times 25''$
Lent by the City Art Gallery, Leeds.
- 65 Portrait of Mrs. Walker ... Canvas $25'' \times 30''$
 Exhibited at the Grosvenor Gallery, 1885.
Lent by Mrs. L. M. Garrett and Miss F. R. Wilkinson.
- 66 Portrait of Mrs. Gainsborough ... Canvas $30'' \times 25''$
 Purchased from R. J. Lane, great-nephew of the artist,
 by W. Sharpe, in 1841, and remained in the latter's
 family until May, 1897.
 Exhibited at South Kensington, 1867 and 1868.
 Do. do. Grosvenor Gallery, 1885.
 See Sir Walter Armstrong's "Gainsborough," 1904, p. 266.
Lent by Mr. Samuel Courtauld.
- 67 Portrait of the Artist ... Canvas $20\frac{3}{4}'' \times 16\frac{1}{4}''$
 Exhibited at Burlington House, "Old Masters," 1877,
 No. 217.
 Catalogued in Sir Walter Armstrong's "Gainsborough,"
 1899, p. 195; p. 266 in the 1904 edition.
 Reproduced as frontispiece to Lord Ronald Sutherland
 Gower's "Gainsborough," 1903, and mentioned on pp. 6
 and 110.
 From the collection of Lord Ronald Sutherland Gower.
 Do. do. C. F. Meade.
Lent by Mr. Anthony de Rothschild.
- 68 Crossing the Stream ... Canvas $36'' \times 28''$
 Catalogued as "The Country Cart" in Sir Walter
 Armstrong's "Gainsborough," 1899, p. 206; p. 284 in the
 1904 edition.
 From the collection of David Jardine, 1917. Reproduced
 as frontispiece to the sale catalogue.
Lent by Mr. Eugene Grace, New York.



ROMANTIC LANDSCAPE.

Canvas 47" x 58"

Lent by Mr. Victor Rinaecker.

Thomas Gainsborough, R.A.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 69 Landscape Canvas 25" × 30" *EkW. 931*
Lent by Mr. Percy Moore Turner.

- 70 Portrait of Marguerite Gainsborough Canvas 29" × 24½"
 On the right the letters M.G. and below them the
 signature T.G. and the date, 1777.
Lent by Sir Otto Beit, Bart., K.C.M.G.

- 71 Portrait of Gainsborough Dupont Canvas 16¾" × 14¼"
Lent by Mr. T. W. Bacon.

- 72 Baccelli, Madame Giovanna (small) Canvas 22" × 15½"
 Exhibited at Agnew's Gallery, London, 1896.
 Do. do. Paris, 1900.
 Do. do. Berlin, 1908.
Lent by Sir Otto Beit, Bart., K.C.M.G.

- 73 Portrait of the Artist Canvas 29" × 24½"
 Exhibited at the British Institution, 1814.
 Do. do. South Kensington, 1867.
 Do. do. Burlington House, Old Masters, 1880.
 Do. do. Leeds, 1868.
 Do. do. Grosvenor Gallery, 1885.
 Do. do. Berlin, 1908.
 Plate I.
Lent by the Royal Academy of Arts.

- 74 Portrait of Mrs. Elliott (Grace Dalrymple),
 wife of John Elliott, 1758—1823. Canvas 29" × 23¼"
 Exhibited at the British Institution, 1860.
 Do. do. International Exhibition, London, 1862.
 Do. do. Grosvenor Gallery, 1885.
 Do. do. Grafton Gallery, 1894.
 See C. Fairfax Murray's "Catalogue of Pictures at
 Welbeck Abbey," 1894.
 Plate VIII.
Lent by His Grace the Duke of Portland, K.G.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 75 Portrait of Thomas Gainsborough's mother,
Mrs. Gainsborough (oil miniature) ... Canvas $5\frac{1}{2}'' \times 4\frac{1}{2}''$
Lent by Mrs. E. Joseph.

PANEL 9.

HENRI PIERRE DANLOUX (1753—1809).

- 76 Portrait of the Comtesse du Cluzel Canvas $25'' \times 20\frac{1}{2}''$
Reproduced in Baron R. Portalis's "Danloux," Paris, 1910,
and described on p. 18 of that work.
Lent by Monsieur Paul Cailleux.

FRANCESCO GIUSEPPE CASANOVA (1727—1802).

- 77 Pastoral Landscape Canvas $65\frac{1}{2}'' \times 42''$
Lent by Monsieur Paul Cailleux.

RICHARD PARKES BONINGTON (1802—1828).

- 78 Portrait of a Man Canvas $25'' \times 20\frac{1}{2}''$
Lent by Mr. Percy Moore Turner.

SIR THOMAS LAWRENCE, P.R.A. (1769—1830).

- 79 Portrait of Mrs. Planta Canvas $30'' \times 25\frac{1}{2}''$
Painted in 1804.
From the collection of Mrs. F. C. K. Fleischmann.
Described in Sir Walter Armstrong's "Lawrence," p. 158.
Lent by Mr. F. Noel Ashcroft.

GEORGE ROMNEY (1734—1802).

- 80 Portrait of Richard Brinsley Sheridan Canvas $82\frac{1}{2}'' \times 54\frac{1}{2}''$
Exhibited at the Royal Academy, Old Masters, 1890.
Do. do. Grafton Galleries, 1895.
Lent by Colonel C. W. J. Unthank.

JOHN HOPPNER, R.A. (1758?—1810).

- 81 Portrait of Lady Caroline Ponsonby (1785—1828), wife of William Lamb, 2nd Viscount Melbourne, K.G. ... Canvas 30" × 25"
Described and illustrated in McKay & Roberts's "John Hoppner, R.A.," 1909.

Lent by the Rt. Hon. the Earl Spencer.

JOHN OPIE, R.A. (1761—1807).

- 82 Portrait ... Canvas 30" × 25"

Lent by The Right Hon. Lord Hastings.

SIR JOSHUA REYNOLDS, P.R.A. (1723—1792).

- 83 Portrait of 2nd Lord Lucan ... Canvas 30" × 25"

Lent by the Rt. Hon. the Earl Spencer.

JOHN CROME (1768—1821).

- 84 The Willow Tree ... Canvas 51" × 40 $\frac{1}{4}$ "

Painted in 1818.

Exhibited at Burlington House, "Old Masters," 1876 and 1891.

Do. Knoedler & Co.'s Gallery, New York, 1912.
From the Sherrington collection, 1870.

Do. George Holmes collection.

Do. M. C. D. Borden collection, New York, 1912.

Do. C. K. G. Billings collection, New York, 1926.

The subject of a leading article, "The Return of the Willow," in *The Times*, February 3rd, 1926.

See W. F. Dickes's "Norwich School of Painting," 1905, p. 126.

Lent by Mr. James Hardy.



BACCELLI, MADAME GIOVANNA. *Thomas Gainsborough, R.A.*
Canvas 96" x 60"

Lent by the Rt. Hon. Sir Philip Cunliffe-Lister.

ALLAN RAMSAY (1713—1784).

- 85 Portrait of Lady Henry Dalrymple, youngest daughter of James, 5th Earl of Wemyss, married April 25th, 1754, Capt. Hew Dalrymple of Fordel, died October 1st, 1812 Canvas 30" × 25"

Lent by the Rt. Hon. the Earl of Wemyss.

FRANCIS COTES, R.A. (1725—1770).

- 86 Portrait Canvas 30" × 25"

Lent by the Rt. Hon. Lord Hastings.

SIR HENRY RAEBURN, R.A. (1756—1823).

- 87 Portrait of Alicia, Lady Stuart of Coltness Canvas 25" × 30"

Exhibited "Cent Portraits de Femmes," Paris, 1909.

Do. French Gallery, Pall Mall, 1910.

From the collection of Mrs. F. C. K. Fleischmann.

Mentioned in J. Greig's "Raeburn," p. 60.

Lent by Mr. F. Noel Ashcroft.

RICHARD COSWAY, R.A. (1742—1821).

- 88 Portrait of Miss Pocklington, afterwards Lady Martin. Canvas 49" × 39½"

Lent by Mr. Lovell W. Vicars.

JOHN CONSTABLE, R.A. (1776—1837).

- 89 Salisbury from the Fields Canvas 12½" × 19¾"

Lent by Messrs. Gooden & Fox, Ltd.

- 90 Landscape with trees and cattle Canvas 9¾" × 13½"

Lent by the Corporation of Ipswich.



PORTRAIT OF MRS. ELLIOTT
(Grace Dalrymple, wife of John Elliott)
1758—1823. Canvas 29" x 23 $\frac{1}{4}$ "

Thomas Gainsborough, R.A.

Lent by His Grace the Duke of Portland.

JOHN SELL COTMAN (1782—1842).

- 91 The Waterfall Canvas 22" × 17"

Exhibited at the Old Masters, Burlington House, 1894.

Do. do. Cotman Exhibition, National Gallery,
Millbank, 1922.

Do. do. Wembley, 1924.

Do. do. Norwich Centenary Exhibition, 1925.

Lent by Mr. Russell J. Colman.

RICHARD PARKES BONINGTON (1802—1828).

- 92 Seascape Canvas 12" × 15½"

From the W. A. Coats collection.

Lent by Mr. Percy Moore Turner.

GEORGE MORLAND, R.A. (1763—1804).

- 93 Childish amusement Canvas 11½" × 9¾"

Engraved in mezzotint by W. Dickinson.

Lent by Mr. A. Morrison.



LANDSCAPE WITH CATTLE.

11" x 14½"

Lent by Mr. Arthur Kay.

Thomas Gainsborough, R.A.

FOREWORD TO DRAWINGS

Drawings are of great significance in an artist's work. They demonstrate not only his spontaneous first ideas about his more elaborate work, but also by comparison with his finished pictures, they provide a key to the development of his attitude towards his subject and his final manner of treating it. Drawings therefore, constitute the most instructive of indications to the artist's temperament.

The series of drawings collected here not only show the same provenance as Gainsborough's oil paintings, but also illustrate the different types of influence which affected him in his career. An attempt will be made to trace the artist's æsthetic ancestry panel by panel. Also, in the panels which succeed those devoted to Gainsborough, a number of drawings are placed with the object of illustrating his effect on his contemporaries. Beside these there will be found certain examples of contemporary work uninfluenced by his art, as well as a few drawings of a later date to show the general trend of artistic activity after Gainsborough's death.

Gainsborough's own drawings, as in the case of his paintings, for convenience are divided into three periods; those of Ipswich, Bath and London. On their classification much thought has been expended; there are, however, several examples for the chronological order of which no certainty can be claimed, and consequently the dates are sometimes tentative, and so open to discussion.

PANEL 10.

As with the oil paintings, the earliest of Gainsborough's drawings are founded on the Dutch and the Flemings, in particular WYNANTS, TENIERS THE YOUNGER and here we may add VAN GOYEN. Excellent examples of the two former are included in this section.

But at a later stage—beginning with the Bath period and culminating in London—RUBENS and VAN DYCK became the predominating influences that moulded his art. As an outcome of the creative impulse of his master RUBENS, VAN DYCK would, no doubt, strongly appeal to the Suffolk painter. It would be difficult indeed to discover finer examples of the work of these Flemish masters in this medium than those contained in this section.

PANEL 11.

In order to illustrate the continuity of artistic activity in this country between the death of VAN DYCK and the advent of WILSON and HOGARTH, examples have been selected of SIR PETER LELY and SIR GODFREY KNELLER, the two painters who, as has been previously explained, bridged the intervening space, and, in consequence, are of great historical interest.

PANEL 12.

We have now arrived at the period when purely English art proved itself sufficiently established to stand alone. HOGARTH—in essence a British painter—who based himself partly on such great Venetians as TITIAN and LONGHI, and partly in certain phases on RUBENS—was an important factor as well as his contemporary WILSON—the latter moulding his genius on CLAUDE—in creating the British School of Painting.

PANEL 13.

At this juncture it is interesting to compare the trend of drawing in the English school with similar work produced in France, particularly as Gainsborough had certain affinities with the French. Excellent examples are therefore shown of WATTEAU, BOUCHER and FRAGONARD.

PANEL 14.

The conjunction of French and English tendencies in Gainsborough leads us in this section to illustrate the work of his two masters, GRAVELOT, the Frenchman, and HAYMAN, the Englishman. It will be seen how much Gainsborough's lightness of touch and vivacity, a quality which developed throughout his career, were due to his French teacher. The HAYMAN drawings on the other hand possess a striking affinity to those of Gainsborough's early Sudbury and Ipswich days. The same hard contours and over-emphatic statement of line are manifest in much of the pupil's early work. But this hardness, however, gradually disappeared, no doubt due to Gainsborough's sympathy with French methods.

PANEL 15.

Here we approach the early work of Gainsborough himself. In these Sudbury and Ipswich drawings, as is to be expected in an immature artist of an impressionable type, a variety of influences appear, HAYMAN and the Dutchmen VAN GOYEN and WYNANTS predominating. These influences, however, are quite legitimately utilised to portray typically English people and essentially Suffolk landscape.

PANEL 16.

Upon Gainsborough's migration to Bath a wider vista unfolded itself. The effects of the work of other masters with whom he came into contact in the Western city began to assert themselves. CUYP of the Dutchmen, CLAUDE of the French, and particularly RUBENS amongst the Flemish began to make their influence felt. This period, as already noted in the case of the paintings, was one of experiment and tentative achievement, but resulted in considerable technical progress. The romantic Gainsborough, no doubt stimulated by the scenery round Bath, so unfamiliar to one born in East Anglia, was impelled to give free vent to this side of his temperament. But it was also during this period that his powers of composition and design were brought wellnigh to full expression. He was no longer fettered by struggles, and felt for the first time at liberty to give rein to his fancy.

PANEL 17.

During the whole of the Bath period the predominating influence in Gainsborough's drawing was that of RUBENS, but upon his removal to London there appeared a lessening of this influence. The assertiveness—possibly due to his early training under the Frenchman GRAVELOT—so evident in the Bath period, now became modified. VAN DYCK rather than RUBENS was now and to the end remained his lode-star, with the result that both in his oils and in his drawings there appeared his typical ethereal and limpid method of execution.

It is impossible to lay down ex-cathedra which may be considered his finest period. The early drawings possess a naivety and sensibility which he never surpassed; those done at Bath a robustness to which he had not hitherto attained, but later modified. In London, however, Gainsborough developed an elusive and subtle quality in his work far exceeding that possessed by any painter of the English School.

PANEL 18.

The direct influence of Gainsborough is apparent with very few British artists either of his time or immediately after ; but of the few must be numbered some of the most important of the English School.

The Suffolk painter CONSTABLE is a striking instance, CONSTABLE'S early drawings have considerable affinity with Gainsborough, particularly in the Bath phase. Two characteristic examples of this are included in this section (Nos. 194 & 197).

CROME, likewise, was not unaffected by Gainsborough, although it is true he never quite emancipated himself from the Dutch. This predilection is easily explained by CROME'S devoted attachment to his native county of which the scenery presents such striking resemblance to that of Holland. Yet here and there we find the Norfolk master drifting towards the older man's romantic attitude.

But Gainsborough had more influence upon the purely English water colour painter, DR. MUNRO, of whose work typical examples are included in the exhibition. As noted above this worthy man surrounded himself with young men of genius practising water colour at that period, and through his example and influence Gainsborough's art left its mark upon the early painting of such men as TURNER, GIRTIN and COTMAN.

It is interesting here to compare the work of men who were Gainsborough's near contemporaries, namely, ALEXANDER and JOHN ROBERT COZENS, who contributed their quota to the splendid florescence of English water colour art that has raised the School to the highest place in the practice of this medium.

Included in this section are also examples of Gainsborough's contemporaries in portraiture such as ROMNEY and REYNOLDS, as well as ALLAN RAMSAY and DOWNMAN, which may be useful in rendering possible a comparison of their attitude towards portraiture with that of Gainsborough.

PERCY MOORE TURNER.

CATALOGUE OF DRAWINGS

PANEL 10.

SIR PETER PAUL RUBENS (1577—1640).

- 94 Landscape $9\frac{1}{4}'' \times 19\frac{1}{4}''$

Pen and water colour.

Reproduced by the Vasari Society, vol. ii, 1921, No. 14.

On the back is an inscription in Rubens's own handwriting, dated 1609.

Lent by Mr. Henry Oppenheimer.

- 95 Helen Fourment, Rubens's first wife ... $22'' \times 13\frac{1}{2}''$

Pencil, red chalk and wash.

Sketch for the picture in the Louvre.

From the collection of Sir Thomas Lawrence.

Exhibited at the Flemish Exhibition, Royal Academy, 1927.

Lent by Mr. Henry Oppenheimer.

SIR ANTHONY VAN DYCK (1599—1641).

- 96 Study of a man in armour $10\frac{1}{4}'' \times 16\frac{3}{4}''$

Pen and water colour, heightened with white.

From the Lankrint collection.

Exhibited at the Flemish Exhibition, Royal Academy, 1927.

Lent by Mr. Henry Oppenheimer.

- 97 Landscape $15\frac{1}{4}'' \times 9\frac{1}{2}''$

Water colour.

From the Brett collection.

A similar sketch is in the British Museum.

Exhibited at the Flemish Exhibition, Royal Academy, 1927.

Lent by Mr. Henry Oppenheimer.

JAN WYNANTS (1615 ?—1682).

- 98 Landscape $8\frac{1}{2}'' \times 13''$

Black chalk.

From the collections of Fuseli, Barnard, Schumann and Campe.

Lent by Sir Robert Witt, O.B.E.

DAVID TENIERS THE YOUNGER (1610—1690).

- 99 Landscape with a cottage $7'' \times 10\frac{1}{4}''$

Black chalk heightened with white.

Signed with monogram.

Exhibited at the Flemish Exhibition, Royal Academy, 1927.

Lent by Sir Robert Witt, O.B.E.

PANEL 11.

SIR GODFREY KNELLER (1646—1723).

- 100 Portrait $14'' \times 10''$

Red chalk.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

SIR PETER LELY (1618—1680).

- 101 Study of a Knight of the Garter ... $17\frac{1}{4}'' \times 13''$

Black chalk, heightened with white.

Lent by Mr. Henry Oppenheimer

PANEL 12.

ANTOINE WATTEAU (1684—1721).

- 102 Old woman $6\frac{5}{8}'' \times 8\frac{7}{8}''$

Red and black chalk.

Reproduced in the Burlington Magazine, April, 1921, with an article by Mr. R. R. Tatlock on pp. 156-157.

From the collection of Sir Frederick Locker Lamson.

On the back of the drawing is a very interesting letter by Watteau.

Another drawing of the same subject is in the Print Room of the British Museum.

Lent by the Rt. Hon. Augustine Birrell, P.C.

FRANÇOIS BOUCHER (1703—1770).

- 103 The Adoration of the Shepherds ... $17'' \times 12\frac{1}{4}''$

Sepia wash.

Signed "F. Boucher."

Lent by Mr. Henry Oppenheimer.

JEAN HONORÉ FRAGONARD (1732—1806).

- 104 Interior with Figures $11\frac{1}{2}'' \times 17''$

Pen and Indian ink.

Lent by Mr. Henry Oppenheimer.

PANEL 13.

RICHARD WILSON, R.A. (1714—1782).

- 105 River scene with figures $9\frac{3}{4}'' \times 16\frac{1}{2}''$

Black chalk.

Lent by Mr. Percy Moore Turner.

- 106 Landscape $6'' \times 10\frac{1}{4}''$

Water colour.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

RICHARD WILSON, R.A. (1714—1782).

- 107 Still Life 7" × 8½"
 Black chalk.
 Signed "R. W."
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 108 Ponte Rotto, Rome 7¾" × 12¼"
 Water colour.
 From the collection of the Earl of Warwick.
Lent by Mr. Henry Oppenheimer.
- 109 Landscape 15½" × 10½"
 Sepia.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

WILLIAM HOGARTH (1697—1764.)

- 110 Consulting a Necromancer 9" × 10½"
 Pen and wash.
 From the collection of Lady Lucas.
Lent by Mr. Henry Oppenheimer.

PANEL 14.

FRANCIS HAYMAN, R.A. (1708—1776).

- 111 Portrait of a lady (inscribed Miss Marsden) 9½" × 6¼"
 Red chalk, heightened with white.
 Signed in right-hand corner "F. H."
 Reproduced in *The Connoisseur*, January, 1926, p. 7.
Lent by Sir Robert Witt, O.B.E.
- 112 Portrait of a man 8¾" × 4¾"
 Black and red chalk.
 Signed in left-hand corner "Hayman."
Lent by Sir Robert Witt, O.B.E.

HENRI GRAVELOT (1699—1773).

- 113 Costume study of a lady $13\frac{1}{2}'' \times 9''$
 Black chalk, heightened with white.
Lent by Mr. Henry Oppenheimer.

PANEL 15.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 114 Landscape with figures and donkey $7\frac{1}{2}'' \times 6''$
 Pencil.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 115 Portrait of a man $6\frac{1}{4}'' \times 3\frac{3}{4}''$
 Pencil.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 116 Boy with two donkeys and cart $11'' \times 8\frac{1}{4}''$
 Pencil.
Lent by Mr. Percy Moore Turner.
- 117 A Suffolk lane $11\frac{1}{4}'' \times 13\frac{1}{2}''$
 Pencil.
Lent by Mr. Frank Gibson.
- 118 Figures in landscape $7\frac{1}{2}'' \times 5\frac{3}{4}''$
 Pencil.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 119 Man under a tree $5\frac{3}{4}'' \times 7\frac{1}{4}''$
 Pencil.
Lent by Mr. Percy Moore Turner.
- 120 Cornard Wood $11\frac{1}{4}'' \times 8\frac{1}{2}''$
 Pencil.
Lent by Mr. Frank Gibson.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Ipswich Period.

- 121 Landscape with figures (presumably
Gainsborough and his wife)... 9 $\frac{1}{2}$ " \times 7 $\frac{1}{2}$ "
Pencil.
Inscribed "T. Gainsborough."
Lent by Mr. Percy Moore Turner.
- 122 Landscape with figure and cattle ... 7 $\frac{1}{4}$ " \times 5 $\frac{3}{4}$ "
Pencil.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 123 Study of a girl ... 6 $\frac{1}{4}$ " \times 4 $\frac{3}{4}$ "
Pencil.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 124 Shore scene ... 8 $\frac{3}{4}$ " \times 10"
Charcoal.
Lent by Mr. Arthur Kay.
- 125 Sand dune ... 4 $\frac{1}{2}$ " \times 7 $\frac{1}{4}$ "
Pencil.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 126 Landscape with a road ... 7" \times 9 $\frac{1}{2}$ "
Pencil, washed with Indian ink.
Lent by Mr. Arthur Kay.
- 127 A pastoral landscape with trees, cattle and
figures ... 8 $\frac{1}{2}$ " \times 11"
Pencil, washed with Indian ink.
Lent by Mr. Arthur Kay.

PANEL 16.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- | | | | | | |
|-----|---|-----|-----|-----|------------|
| 128 | A pastoral landscape | ... | ... | ... | 10" × 12½" |
| | Chalk, Indian ink, heightened with white. | | | | |
| | See Lord Ronald Sutherland Gower's book, p. 9. | | | | |
| | <i>Lent by Mr. Arthur Kay.</i> | | | | |
| | | | | | |
| 129 | Landscape | ... | ... | ... | 8" × 10½" |
| | Brown sepia wash. | | | | |
| | <i>Lent by Mr. Arthur Kay.</i> | | | | |
| | | | | | |
| 130 | Study for "Cart crossing a ford" | ... | | | |
| | Black chalk. | | | | 15½" × 20" |
| | <i>Lent by Mr. Arthur Kay.</i> | | | | |
| | | | | | |
| 131 | Study of a tree | ... | ... | ... | 7¾" × 10" |
| | Water colour. | | | | |
| | Exhibited at the Ashmolean Museum, Oxford, 1924. | | | | |
| | <i>Lent by Mr. Victor Rienaecker.</i> | | | | |
| | | | | | |
| 132 | A pastoral landscape with cattle | ... | | | |
| | Black and white chalk. | | | | 14" × 15¾" |
| | Illustrated in Lord Ronald Sutherland Gower's book, p. 8. | | | | |
| | <i>Lent by Mr. Arthur Kay.</i> | | | | |
| | | | | | |
| 133 | Hilly landscape | ... | ... | ... | 7½" × 10¼" |
| | Sepia wash. | | | | |
| | <i>Lent by Mr. Percy Moore Turner.</i> | | | | |
| | | | | | |
| 134 | Landscape with a woody road along the side of a valley | ... | ... | ... | 11" × 14½" |
| | Black chalk, washed with Indian ink. | | | | |
| | <i>Lent by Mr. Arthur Kay.</i> | | | | |

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- 135 Landscape with cattle $11'' \times 14\frac{1}{2}''$
 Indian ink.
 From the Hawkins collection.
 Plate X.
Lent by Mr. Arthur Kay.
- 136 The Shrimp Girls $10\frac{3}{4}'' \times 14\frac{1}{4}''$
 Black chalk, washed with Indian ink.
 See Lord Ronald Sutherland Gower's book, p. 22.
Lent by Mr. Arthur Kay.
- 137 A woodland scene $9\frac{1}{4}'' \times 12\frac{1}{2}''$
 Wash drawing.
 From the Hawkins collection.
Lent by Mr. Arthur Kay.
- 138 Landscape with road and sheep $10\frac{3}{4}'' \times 14\frac{1}{4}''$
 Black chalk, washed with Indian ink.
 From the collection of the late Rev. E. Gardiner, great-nephew of Gainsborough.
 From the collection of Mrs. Harward, of Clevedon, Somerset, widow of the late Edward Netherton Harward, a great-great-nephew of the artist.
Lent by Mr. Percy Moore Turner.
- 139 Landscape with rocks $10'' \times 12\frac{1}{4}''$
 Charcoal drawing
 From the collection of the late Rev. E. Gardiner, great-nephew of Gainsborough.
 From the collection of Mrs. Harward, of Clevedon, Somerset, widow of the late Edward Netherton Harward, a great-great-nephew of the artist.
Lent by Mr. Percy Moore Turner.
- 140 Landscape $12\frac{1}{8}'' \times 16''$
 Coloured chalk.
 From the Hawkins collection.
Lent by Mr. Arthur Kay.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- | | | |
|-----|--|---|
| 141 | Landscape with a man driving sheep and cattle | $9\frac{1}{2}'' \times 12\frac{1}{2}''$ |
| | Chalk drawing, washed with Indian ink.
From the Hawkins collection. | |
| | <i>Lent by Mr. Arthur Kay.</i> | |
| 142 | A road scene with figures and a cart passing a house | $9\frac{3}{4}'' \times 12\frac{1}{2}''$ |
| | Black and white chalk. | |
| | <i>Lent by Mr. Arthur Kay.</i> | |
| 143 | Landscape with cattle | $10'' \times 12\frac{5}{8}''$ |
| | Coloured chalk.
From the Hawkins collection. | |
| | <i>Lent by Mr. Arthur Kay.</i> | |
| 144 | Landscape | $7'' \times 8\frac{3}{8}''$ |
| | Black chalk. | |
| | <i>Lent by Mr. Victor Rienaecker.</i> | |
| 145 | Road scene | $8\frac{1}{2}'' \times 11\frac{1}{2}''$ |
| | Coloured chalk. | |
| | <i>Lent by Messrs. P. & D. Colnaghi & Co.</i> | |
| 146 | Landscape with house | $10'' \times 13''$ |
| | Indian ink drawing. | |
| | <i>Lent by Mr. E. A. Lewis.</i> | |
| 147 | Going to market | $8\frac{1}{2}'' \times 11\frac{1}{2}''$ |
| | Water colour. | |
| | <i>Lent by Messrs. P. & D. Colnaghi & Co.</i> | |
| 148 | Landscape | $9'' \times 12''$ |
| | Coloured chalk drawing. | |
| | <i>Lent by Mr. Arthur Kay.</i> | |

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- 149 Landscape with cattle $10\frac{1}{4}'' \times 12\frac{3}{4}''$
 Coloured chalk.
Lent by Capt. Richard Ford.
- 150 Classical landscape $8\frac{1}{2}'' \times 12''$
 Coloured chalk.
Lent by the Governors of the Whitworth Art Gallery, Manchester.
- 151 A Milkmaid and two cows $9'' \times 12\frac{1}{2}''$
 Coloured chalk.
 From the Hawkins collection.
Lent by Mr. Arthur Kay.
- 152 Pond with horses drinking $9\frac{1}{2}'' \times 11\frac{3}{4}''$
 Coloured chalk.
 Exhibited at the Old Masters Exhibition, Grafton
 Galleries, 1911, No. 166.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.
- 153 Landscape with buildings $10'' \times 12\frac{3}{4}''$
 Coloured chalk.
 From the Hawkins collection.
Lent by Mr. Arthur Kay.
- 154 Scene in the English lakes $10\frac{1}{2}'' \times 16\frac{1}{2}''$
 Indian ink.
Lent by the Art Gallery Committee of the Bradford Corporation.
- 155 Landscape with river $10\frac{1}{2}'' \times 16\frac{1}{4}''$
 Pen and wash.
 From the collection of Mr. H. Pfungst, 1917.
Lent by Mr. Victor Rienaecker.
- 156 Landscape with hills $10'' \times 12\frac{3}{4}''$
 Chalk.
Lent by the Art Gallery Committee of the Bradford Corporation.

THOMAS GAINSBOROUGH, R.A. (1727—1788), Bath Period.

- 157 Cottagers $7\frac{7}{8}'' \times 9\frac{7}{8}''$
 Sepia wash.
 Exhibited Ashmolean Museum, Oxford, 1924.
Lent by Mr. Victor Rienaecker.

PANEL 17.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 158 Portrait of Greenwood, auctioneer ... $9\frac{1}{2}'' \times 15\frac{3}{4}''$
 Black and white chalk.
 Inscribed "Sketch portrait of Greenwood, auctioneer,
 when at the age of 30" and "drawn by Thomas
 Gainsborough."
 From the collection of Sir Herbert Jerningham, K.C.M.G.
Lent by Mr. Arthur Kay.
- 159 A man on horseback $14\frac{3}{4}'' \times 10\frac{1}{2}''$
 Perhaps a study for General Honeywood.
 Chalk.
Lent by Mr. Arthur Kay.
- 160 Two gentlemen walking arm in arm ... $16\frac{1}{4}'' \times 10''$
 Black and white chalk.
Lent by Mr. Arthur Kay.
- 161 Landscape and river $8\frac{1}{2}'' \times 12\frac{1}{4}''$
 Chalk and tinted sepia.
Lent by the Governors of the Whitworth Art Gallery, Manchester.
- 162 Milkmaid with cows $10'' \times 12''$
 Indian ink and wash.
Lent by the Corporation of Ipswich.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 163 A Cottage amidst high trees $13\frac{3}{4}" \times 10"$
 Indian ink, heightened with white.
 Reproduced by the Vasari Society.
Lent by Mr. Arthur Kay.
- 164 Landscape with castle $8\frac{1}{2}" \times 10\frac{3}{4}"$
 Indian ink.
Lent by Mr. E. A. Lewis.
- 165 Landscape with horses and figures $8\frac{3}{4}" \times 12"$
 Water colour.
 Reproduced in colours in *The Connoisseur*, January, 1926.
Lent by Sir Robert Witt, O.B.E.
- 166 Landscape with trees and two horsemen. $8\frac{1}{4}" \times 11\frac{1}{4}"$
 Indian ink and wash.
 Reproduced by the Vasari Society.
Lent by Mr. Arthur Kay.
- 167 A man ploughing $12\frac{1}{4}" \times 7\frac{5}{8}"$
 Black and white chalk.
Lent by Mr. Arthur Kay.
- 168 A girl and child seated $9\frac{3}{4}" \times 5\frac{1}{8}"$
 Black and white chalk.
 From the Ottley collection.
Lent by Mr. Arthur Kay.
- 169 Landscape with sheep $10\frac{1}{2}" \times 13\frac{1}{2}"$
 Black and white chalk.
Lent by Mr. E. A. Lewis.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 170 The Hon. Mrs. Graham as the Housemaid $13\frac{3}{4}'' \times 9\frac{3}{4}''$
 Black and white chalk.
 From the collection of the Earl of Northbrook.
 Study for the picture in the National Gallery.
 Reproduced in "Thomas Gainsborough," by Lord Ronald Gower, p. 74.
 Lithographed by Richard Lane.
Lent by Mr. Percy Moore Turner.
- 171 Sheet of three studies $2\frac{1}{2}'' \times 2\frac{1}{2}''$; $3'' \times 3''$; $5'' \times 3\frac{1}{4}''$
 Pen, pencil and wash.
Lent by Sir Robert Witt, O.B.E.
- 172 A Woman seated with her hand on an urn $11\frac{3}{8}'' \times 8\frac{3}{8}''$
 Black and white chalk.
 From the Ottley collection.
Lent by Mr. Arthur Kay.
- 173 A hilly landscape with cattle $8\frac{1}{2}'' \times 12\frac{1}{4}''$
 Water colour.
Lent by the Art Gallery Committee of the Bradford Corporation.
- 174 The Market Cart $11'' \times 14\frac{3}{4}''$
 Chalk.
 Signed "T.G."
 From the collection of F. Wheatley, R.A.
Lent by Mr. Walter Sichel.
- 175 Sheet of three studies... $2\frac{3}{4}'' \times 3''$; $4\frac{1}{4}'' \times 3\frac{3}{4}''$; $2\frac{1}{2}'' \times 4\frac{1}{4}''$
 Pen and black chalk.
Lent by Sir Robert Witt, O.B.E.
- 176 A gentleman seated $10\frac{3}{4}'' \times 8\frac{1}{2}''$
 Black and white chalk.
 From the Ottley collection.
Lent by Mr. Arthur Kay.

THOMAS GAINSBOROUGH, R.A. (1727—1788), London Period.

- 177 A man walking and leaning towards the
spectator $12'' \times 7\frac{1}{2}''$
Black and white chalk.
Lent by Mr. Arthur Kay.
- 178 A man leaning back with right arm
extended $11\frac{5}{8}'' \times 9''$
Black and white chalk.
From the Ottley collection.
Lent by Mr. Arthur Kay.
- 179 A girl holding a child $14\frac{1}{4}'' \times 9\frac{1}{4}''$
Black and white chalk.
From the Ottley collection.
Lent by Mr. Arthur Kay.
- 180 A child seated with arms on knees $9'' \times 7\frac{1}{4}''$
Black and white chalk.
From the Ottley collection.
Lent by Mr. Arthur Kay.
- 181 The Cottage Door $19\frac{1}{2}'' \times 26''$
Chalk and wash.
From the collection of Lord Leverhulme.
Lent by Mr. Percy Johnson.

PANEL 18.

ALEXANDER COZENS (early 18th Century—d. 1786).

- 182 A Wood $6'' \times 7\frac{3}{4}''$
Water colour.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

JOHN CONSTABLE, R.A. (1776—1837).

- 183 Landscape $6\frac{1}{2}'' \times 9\frac{1}{4}''$
Water colour.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

GEORGE ROMNEY (1734—1802).

- 184 Study for a portrait of a lady, seated ... $12\frac{1}{4}'' \times 8\frac{1}{4}''$
Sepia wash.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

JOHN ROBERT COZENS (1752—1799).

- 185 Rome from the Villa Melline... .. $17\frac{1}{4}'' \times 23\frac{1}{2}''$
Water colour.
Signed.
Exhibited at the John Robert Cozens Exhibition,
Burlington Fine Art's Club, 1922—1923, No. 4 in
Catalogue and illustrated on plate 3.
Illustrated in C. E. Hughes' "Early English Water-
colour," p. 20.
Lent by Mr. Percy Moore Turner.

LOUIS GABRIEL MOREAU, THE ELDER (1740—1806).

- 186 Landscape, "A Triumphal Arch in an
Italian City" $4'' \times 11\frac{1}{2}''$
Water colour.
From the Roupell collection.
Lent by Sir Robert Witt, O.B.E.

JOHN HOPPNER, R.A. (1758?—1810).

- 187 Landscape with castle $12\frac{1}{2}'' \times 9\frac{3}{4}''$
Black and white chalk.
Lent by Mr. Percy Moore Turner.

JOHN CROME (1768—1821).

- 188 Woodland scene 13" × 19"
Pencil and wash.
Exhibited Crome Centenary, Norwich, 1921, No. 71.
From the Theobald collection.
Lent by Mr. Russell J. Colman.

SIR JOSHUA REYNOLDS, P.R.A. (1723—1792).

- 189 Study of a man's head 6½" × 4½"
Pen.
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

THOMAS MUNRO (1759—1833).

- 190 Five chalk and wash sketches in one frame
Lent by Mr. Arthur Kay.

PHILIPPE JACQUES DE LOUTHERBOURG (1740—1812).

- 191 Landscape 9½" × 7½"
Wash
Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

ALLAN RAMSAY (1713—1784).

- 192 Interior with two figures 14½" × 17½"
Red chalk, heightened with white.
Lent by Sir Robert Witt, O.B.E.

SIR THOMAS LAWRENCE, P.R.A. (1769—1830).

- 193 Portrait of Charlotte Vernon 9½" × 7¾"
Pencil and wash.
Lent by Major J. B. Walker.

JOHN CONSTABLE, R.A. (1776—1837).

- 194 View near Nayland 14" × 18"

Black chalk.

Discussed in "Constable, Gainsborough and Lucas," by Sir Charles Holmes, and reproduced, plate 5.

Lent by Mr. Percy Moore Turner.

THOMAS MUNRO (1759—1833).

- 195 Landscape, "Clearing in a Wood" ... 7" × 10 $\frac{1}{4}$ "

Charcoal and wash.

Lent by Sir Robert Witt, O.B.E.

GEORGE ROMNEY (1734—1802).

- 196 Original sketch for the picture of Lady
Hamilton as St. Cecilia 10 $\frac{1}{4}$ " × 7 $\frac{1}{4}$ "

Pencil drawing.

Lent by Mr. Walter Sichel.

JOHN CONSTABLE, R.A. (1776—1837).

- 197 A Dell, Petworth (?) 13 $\frac{3}{4}$ " × 19 $\frac{1}{2}$ "

Black chalk.

Discussed in "Constable, Gainsborough and Lucas," by Sir Charles Holmes, and reproduced, plate 8.

Lent by Mr. R. R. Tatlock.

JOHN DOWNMAN (1750—1824).

- 198 Portrait of Mrs. Allen (oval) ... 5 $\frac{3}{4}$ " × 4 $\frac{3}{4}$ "

Black chalk.

Lent by Sir Robert Witt, O.B.E.

JOHN CROME, (1768—1821).

- 199 Lane scene near Norwich $22\frac{1}{2}'' \times 16\frac{1}{2}''$
 Water colour.
 Exhibited Crome Centenary, Norwich, 1921, No. 59.
 From the Sherrington collection.
Lent by Mr. Russell J. Colman.

Attributed to VAN DYCK.

- 200 Landscape with cattle
 From the collection of Dr. Wellesley.
 On the back is the following inscription in old writing :
 "Van Dyck, thought so by Mr. West. It was a very
 favourite drawing of Gainsborough."
Lent by Mr. Henry Oppenheimer.

SOFT GROUND ETCHINGS

THOMAS GAINSBOROUGH, R.A. (1727—1788).

- 201 Cottage and Trees $9'' \times 12\frac{3}{4}''$
Lent by the Governors of the Whitworth Art Gallery, Manchester.
- 202 Cattle on a road $7\frac{1}{4}'' \times 10\frac{1}{4}''$
Lent by the Governors of the Whitworth Art Gallery, Manchester.
- 203 Landscape with cattle and figure $9\frac{3}{4}'' \times 12\frac{3}{4}''$
Lent by the Corporation of Ipswich.
- 204 The watering place $9\frac{3}{4}'' \times 12\frac{3}{4}''$
Lent by the Corporation of Ipswich.
- 205 Landscape with figures and cart $9'' \times 12\frac{1}{2}''$
Lent by the Corporation of Ipswich.
- 206 A view on the Orwell $8\frac{1}{4}'' \times 12\frac{1}{4}''$
Lent by Messrs. John Tibbenham.

ENGRAVING

- 207 Landguard Fort, after Thomas Gainsborough,
by T. Major. $14'' \times 23\frac{3}{4}''$

Lent by the Corporation of Ipswich.

- 208 Tom Peartree

See Fulcher's "Life of Gainsborough," 1856, p. 25.

Exhibited at the Grosvenor Gallery, 1885.

Do. Ipswich, 1887.

Do. Norwich, 1902.

The background and wall by Arthur Drummond.

Lent by the Corporation of Ipswich.

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8vo, pp. 61.
London: Printed for the author and sold by Mr. Fores in Piccadilly.
1789. [Dupont (Gainsborough)]. Catalogue of the Pictures and Drawings of the late Mr. Gainsborough, to be sold by private contract by Mr. Gainsborough Dupont, March 30th and following days.
4to, pp. 11, 10.
London: Printed by T. Rickaby, 1789.
1792. [Christie (James)]. The remainder of the capital collection of Pictures, Drawings, etc. of Mr. Gainsborough, dec. Sold by James Christie, June 2, 1792.
4to, London.
1797. [Christie (James)]. A valuable collection of Pictures, Drawings, Copperplates, etc., the property and principally the work of that excellent and esteemed artist, Mr. Gainsborough Dupont among which are included several of the most capital and fine productions of his late uncle, Mr. Gainsborough. Sold by Christie, Sharp & Harper, Pall Mall, April 10 & 11, 1799.
4to, 10 pp.

1825. Lane (Richard J.). *Studies and Figures by Gainsborough in exact imitation of the originals.*
4to, portrait on title and 24 lithographic plates.
London: Hullmandel, 1825.
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Small 8vo, viii, 248, plates.
London: Longman, 1856, second edition.
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New York, 1898.
[This monograph dealt with the second version of the Westminster—Huntington portrait of the Blue Boy, then the property of Mr. Fuller and subsequently in the George A. Hearn collection].
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8vo, pp. 29, with plates.
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[A "popular" account of the history of the famous portrait of the Duchess of Devonshire, now in the Pierpont Morgan collection].
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